

# M *THE* NEW MUSICAL EXPRESS S

No. 288 (NEW SERIES)

EVERY FRIDAY PRICE 6d.

JULY 18, 1952



★

Top left: US singer Guy Mitchell, who arrived here this week to open at the London Palladium, for a fortnight from Monday next. Top right: Mike Daniels' Band serenades Tower Bridge, in the first of the fortnightly "Rhythm on the River" trips last Sunday. Centre right: Happy opening of Ivor Kirchin's Manhattan Club. (l. to r. seated) Cab Kaye, Phil Moore, Ivor Kirchin. Standing, Jimmy Walker and Benny Lee. Bottom left: French nationals celebrate July 14 in appropriate costume at Chelsea Town Hall. Bottom right: Luscious Marion Davis, who can be heard singing every Friday night with Ambrose and his Orchestra.

★



# Dear Sir . . .

Foreign Orchestras and Musicians. Jazz Concerts—June 28 and 30.

THANK you for publishing the statement we prepared. I could spend a lot of time commenting upon what appears in the same issue; but the necessary time is not available.

One point may be of some importance; and I mention it because it is my impression that to journalists facts are sacred.

Your editorial column headed "Scapegoats" includes the statement that "Musicians who were ready to play were gladly accepted; most of them were MU members." A statement of this kind should not be made without evidence.

I do not know whether there is any list available of the musicians who were "ready to play" or of those who were "gladly accepted." Certainly only a small proportion of those who appeared on the platform, or actually played were members of the Union.

It should not be overlooked that Union membership is often claimed by non-members; and it is quite possible that some claimed it at the Jazz Concerts to support the "line" that members were ignoring Union instructions. In fact, very few did so.

**HARDIE RATCLIFFE,**  
General Secretary, M.U.  
Sicilian Avenue,  
Southampton Row, W.C.1.

## 'Is Jazz Dying?'

THE stage has gone a little further than dying; we're almost to the point of embalming—that is as far as commercial proposition is concerned. Whether it dies or not matters little to the musician who plays to vent his own feelings, audience or no audience. If followers are needed before it can be played, then let's cease calling it art at all.

The reasons then for the present state of affairs can be laid on several doorsteps—firstly, the musician, with his couldn't-care-less-blast-the-fan attitude. I'm sure the club-goer realises that it is nothing short of a miracle that he's there at all; whether he plays or talks about the weather matters little.

Then the non-playing critics, with power of pen tell us all what we must do if we are to survive at all, and in the

attempt cut everybody's throat, their own included.

One such critic-cum-compère of a well-known West End jazz haunt (in this case a modern one) brought down from the north what he called a "new discovery" (you must play in London before you are "discovered") to blow with the resident trio at the aforesaid club.

After it was all over, "our friend" apologised to the "poor unfortunate" about the treatment and welcome handed out quite freely from the trio's leader. In his own words: "As far as . . . is concerned this club is a closed shop."

Yet hardly a week had gone by before "our deliverer" asked in his weekly "gab" where the new blood was and why out of town jazzmen refuse London? I wonder if he still pretends he doesn't know.

Next, the fans who see in jazz a kind of teenage escapism. Their attempt to "go backward" has resulted in sandals and beards, or "going forward" and screaming at a distorted beat. This has resulted in jazz taking the place in art that the trailer holds in modern cinema.

So while people think of jazz in these terms, we must accept the hand of fate as it is. In the meantime, jazzmen will still play and enjoy their music, caring little for goatees, typewriters, sandals or screams.

**DOUG PROUDLEY**  
The Doug Proudley Trio,  
Club Meurice, W.11.  
Kensington Park Road, W.11.

## Praise for Basil

I'M sure there are a great many modernists who will agree with me when I say that Basil Kirchin is the greatest modern drummer we have.

I have yet to hear a British drummer with such a fine beat, and sense of rhythm, and the enthusiasm he shows while playing must almost be unequalled.

**F. B. DODSON.**  
Rom Crescent,  
Rush Green Road, Romford.

## Jazz Films

I WOULD be greatly obliged if you would allow me through the medium of your columns, to pass out a little interesting in-

formation to NME readers, particularly in Yorkshire.

The Palace Cinema, Heckmondwike, are presenting on August 1 and 2, a Republic Picture which should be of great interest to jazz and pop fans alike.

The title is "Change of Heart" and features the bands of Count Basie, Ray McKinley and Freddy Martin, with specialities by The Golden Gate Quartet and Dorothy Dandridge.

I might add that further attractions of interest to readers will be showing from time to time at this cinema so if anyone would like to write me I would be only too glad to let them know details and dates.

**DONALD HAIGH.**  
11, Crossley Terrace,  
Upper Mount Street,  
Batley, Yorks.

## What is Jazz?

AT the present time, there are numerous conceptions as to what is Jazz. To some, only the music played up to 1927 or '28 is the true Jazz. Others believe that nothing before the '30s and



Take your partner by the hand,  
Step out to the Winstone Band,  
At square-dancing, they're the champ  
At the Clacton Butlin's Camp!

nothing after '39 can be called Jazz.

Then we have those of us who think that Jazz began when the last war started. Doubtless there are a few, who are still anticipating the birth of Jazz.

Regardless of all these flutter-brained fanatics, and myopic-minded morons, jazz began (so we are told) around the turn of the century, and has been around ever since. Quite simple isn't it, or is it?

Let us consider just how long jazz would have survived, if there had been no developments, branch-offs and progressions, no Ellington, Armstrong, Henderson, Basie, Parker or Herman, even Whiteman and Ted Lewis, for they showed the way that Jazz shouldn't develop. Without these evolutionary periods, Jazz would have become stagnant and meaningless.

In spite of this, there remain many "knowledgeable" Jazz critics who refuse to accept progress if it doesn't match their personal conceptions of Jazz. Hector Stewart seems to have joined this unimaginative group of people, qualified by his attack on the application of Latin-American rhythms to traditional Jazz (NME 4/7/52).

Hector accepts the fusion of modern Jazz and Latin-American rhythms yet rejects the attempts of Humphrey Lyttelton's group to apply the same rhythms to traditional Jazz. Why? Surely this is a development that could revive the flagging interest in traditional Jazz.

Using the traditional melodic and harmonic forms with a Latin-American rhythmical foundation sounds an interesting

# WELL, ALL WRITE!

LETTERS TO THE EDITOR

and exciting proposition to me.

If the experiments come off, then everyone will jump on the band wagon to shout "I told you so". Maybe bongoes etc., wouldn't have helped Dodds, Noone, Bix and Berigan, but that is not our concern; they were greats with what they had. In the case of British Jazz, there's no such thing, or at least very Lyttel. Here then is a chance to make a genuine contribution to the evolution of Jazz.

I don't think Humphrey Lyttelton or Wally Fawkes are gimmickers. I do think that as two of Britain's leading jazzmen they know what they are doing, and where they are going.

Maybe they will mix a Latin-American cocktail that will prove very palatable.

**ALAN JACKSON**  
Cumberland Avenue,  
Gravesend.

one way of doing it—if enough people joined in the Bunyard Protest Movement, but personally I think the only way is for the British musicians themselves to do something about it with their Union. After all, if all the Union members attended the meetings as they are supposed to do, and voiced their disapproval of the existing ban (or would it be approval?) then surely they could bring the matter to a head so that the Union as a body would have to reconsider the whole question.

I am a working musician and therefore mix with many Union members. Frankly I have been most surprised to hear nearly everyone I have spoken to say that they would like to see the best bands and soloists from the USA allowed to come into the country to work; that they do not consider this would create unemployment, but rather that the fillip such visits would give the music industry as a whole would quickly re-create a keen interest everywhere—in dance halls, theatres, clubs, and thus bring nothing but benefits to the British professional musicians.

It seems others, like myself, remember the days when we had Duke Ellington, Louis, and others here, and what a "shot-in-the-arm" the music business got from their short visits!

**F. G. CRANE.**  
Old Steyre,  
Brighton.

## Rush to Defend

SO A. S. Maybury didn't think George Brown's type of music "was what the moderns paid to hear." Being a modern fan myself, I would like to rush to the defence of George Brown. I think his performance was very good indeed.

If it wasn't for men like George Brown, Mr. Maybury, there may have been no concert at all.

**H. E. COOPER.**  
Shroffold Road,  
Downham, Bromley.

## Underdone?

TO say that "Jazz in England is dying" is like saying: "After two minutes take the steam pudding out of the oven."

**MONTY SUNSHINE**  
Crane River Jazz Band  
Colvestone Crescent,  
London, E.8.

# BAND CALL

Week beginning July 18

**WINIFRED ATWELL**  
Week, Regal Cinema, Great Yarmouth.

**CARL BARRITEAU AND HIS BAND**  
Tonight (Friday), Belle Vue, Manchester. Saturday, NCO's Club, Brize Norton. Monday, Crystal Ballroom, Dublin. Tuesday, Palladium Ballroom, Port Rush. Wednesday, Town Hall, Irmah. Thursday, Eldorado Ballroom, Oldcastle. Friday, Town Hall, Killarney.

**TITO BURNS SEXTET**  
Tonight (Friday), Astoria Ballroom, Nottingham. Saturday, NCO's Club, Fairfield. Sunday, South Parade Pier, Southsea. Thursday, Gaiety Ballroom, Grimsby. Friday, Coronation Ballroom, Belle Vue.

**TEDDY FOSTER ORCHESTRA**  
Tonight (Friday), NAAFI Club, Plymouth. Sunday, Essoldo Cinema, Newcastle. Friday, Royal Star Hotel, Maidstone.

**ROY FOX ORCHESTRA**  
Tonight (Friday), Pavilion, Exmouth. Saturday, Winter Gardens, Weston-super-Mare.

**HARRY GOLD AND HIS PIECES OF EIGHT**  
Tonight (Friday), Saturday, Green's Playhouse, Glasgow. Sunday, Mon-

day, Beach Ballroom, Aberdeen. Tuesday, Eldorado Ballroom, Leith. Wednesday, Heads of Ayr Hotel, Ayr. Thursday, Ice Rink, Falkirk. Friday, Ice Rink, Kirkcaldy.

**JOE LOSS ORCHESTRA**  
Season, Villa Marina, Douglas.

**SID PHILLIPS AND HIS BAND**  
Tonight (Friday), Exeter. Saturday, Corn Exchange, Kings Lynn. Sunday, Winter Gardens, Morecambe. Monday, Grafton Rooms, Liverpool, and week.

**RALPH SHARON SEXTET**  
Season, Pier Pavilion, Weymouth.

**SQUADRONAIRES**  
Season, Palace Ballroom, Douglas.

**BILLY TERNET ORCHESTRA**  
Season, Butlin's, Filey.

**ERIC WINSTONE ORCHESTRA**  
Season, Butlin's, Clacton.

**RAY ELLINGTON QUARTET**  
Tonight (Friday), Saturday, Locarno Leeds. Sunday, Adam Smith Hall, Kirkcaldy. Monday and week, Locarno, Glasgow.

**FREDDY RANDALL BAND**  
Tonight (Friday), Saturday, Seaburn Hall, Sunderland. Sunday, Monday, Nottingham. Tuesday and week, Seaburn Hall, Sunderland.

DASH MUSIC

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(BE-NEATH THE BERRY TREE)

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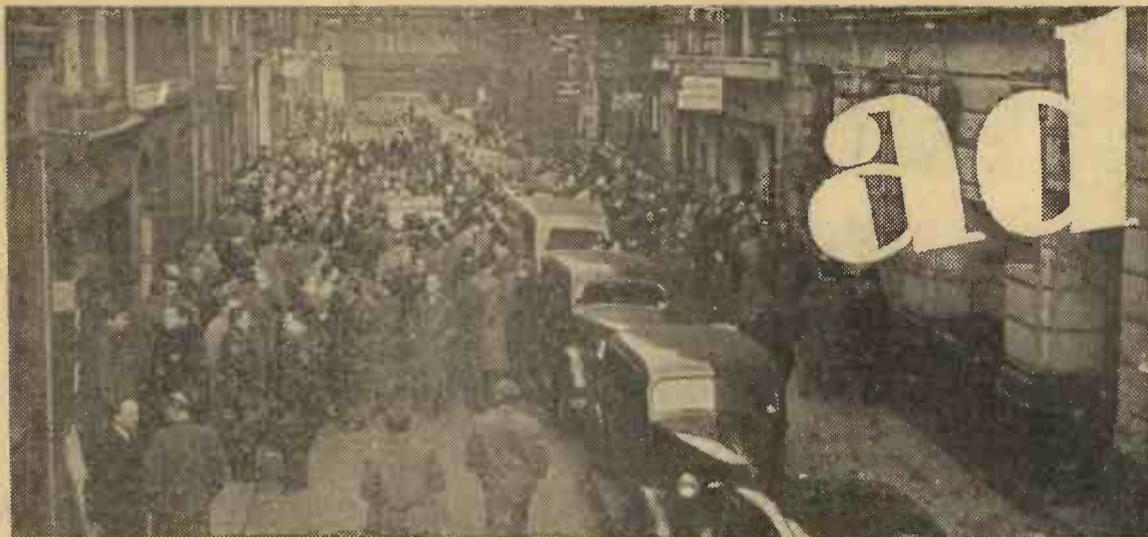
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# ad lib

"If they write good about you, that's good!  
If they write bad about you, that's good!  
If they don't write about you—that's BAD!"

by THE "SLIDER"

THE chopper has fallen yet once again on drummer-leader Alan Kane's Band, at the Café Anglais in Leicester Square. The Management have decided to do some economising, as a result of which George Chisholm, trombone and piano, is now working under notice.

★ ★ ★  
PLEASED to be able to render a slight service to Ronnie Keen (whose wife, Marion Davis, is now singing with Ambrose over the air). In the official Musicians' Union handbook, Ronnie's address and phone number are given incorrectly, and as he is free-lancing now, following a spell with Eric Winstone and Ken Mackintosh, a telephone is most important to his livelihood. Correct number is Tudor 5247.

★ ★ ★  
TROMBONIST Jimmy Wilson, now on tour with Jack Parnell's Band, is due to leave shortly to take over the trombone chair in Lew Stone's Band. Jimmy says he'll be sorry to leave Jack's fine new band, but is looking forward to a job which means no travelling, and which will give him time to lower his already formidable golf handicap.

★ ★ ★  
AT the Ambrose broadcast rehearsal last Friday I had a chat with latest arrival from Canada, trumpeter Ellis McLintoch. Back in Toronto, Ellis is a pretty busy fellow, does a stack of radio work, and is able to maintain a wife, two children, a large house and a new Pontiac automobile.

Don't want to be pessimistic, Ellis, but there ain't any trumpet players over here who can manage those luxuries! Good luck to you, anyway, if you decide to stay here!

★ ★ ★  
IF the boys on the Braden show do not sound their usual merry selves over the air this week, you might like to know that owing to Bernie Braden being commissioned to make a new film, BBC producer Pat Dixon had to have the programme recorded on Sunday morning, and made the "call" for nine o'clock—a.m. that is!

Bad enough if you live in town, but for the boys who live further out—oh, brother!

★ ★ ★  
SEQUEL to the story I told you last week, concerning drummer Bobby Kevin, who went for a swim but had to change a flat tyre in Oxford Street instead.

Well, on the way home that very same evening, Bobby had reason to get out of his car, and to his horror discovered his boot door was missing. Realising that it must have dropped off en route, he about-faced and went back in search of it.

Nothing happened until he reached Westminster Bridge, where to his dismay he witnessed a "helpful gentleman" heaving said boot door over the bridge and into the Thames!

If you see a blue Hillman saloon, minus a cover for its boot—that'll be Bob's.

★ ★ ★  
SURPRISED to learn from trombonist George Rowe the other day that for some strange reason, many, many people seem to think he left "the business" when he left the Skyrockets at the London Palladium.

I hasten to make it known to all and sundry, on George's behalf, that he has not and did not leave the profession, and is still very much in it. At the moment he's on tour with the Ray Martin-Danny Kaye show.

★ ★ ★  
SEVERAL of the boys on this tour (Eric Breeze, Jack Bentley, Dave Shand, and one or two more) took the opportunity whilst in Newcastle to drop in to say hello to George Evans, resident at the Oxford Galleries.

They've all come back with the news that George has a pretty sensational band building up there—nine saxes, four trumpets, one trombone, four rhythm—and should make a welcome addition to bands to listen to, very soon now.

Saxes get some interesting "doubles"—four tenors and five baritones, and all that sort of thing. Trust George to make full use of tone-colour in his arrangements. When do we get to hear this band over the air, I wonder?

BRIGHTEST bit of news to hit the NME offices on Monday was when jazz-page writer Jimmy Asman dropped in, looking very bronzed, to quietly tell all and sundry that over the week-end he visited a nudist camp for the first time... and thoroughly enjoyed it!

He went along with some friends, and in no time at all was swimming in a fine natural pool, and sunbathing. Says the funniest thing is that it is extremely difficult to recognise anyone there—just as if everybody wore exactly the same colour clothes in the street! Something in that, come to think of it!

★ ★ ★  
RAN into that well-known drummer Max Abrams a day or so ago, and he tells me he is kept very busy these days teaching the younger generation to become proficient drummers, in addition to his freelance BBC work.

Max has just moved to a new house in Hampstead, and before he left his old address, threw a farewell party for his next door neighbours. After dinner Max's "neighbours"—ballerina Moira Shearer and her writer-husband Ludo Kennedy,

★  
Wimbledon Palais bandleader Ken Mackintosh takes his place in our series of Musical Celebrities and their cars. Ken is seen here with his Opel convertible, a 12 hp car which cruises nicely at between 50 and 60 mph. It is finished in metallic green, with matching upholstery, and has a radio fitted as an extra.



adjourned to the Music Room where they joined in a Latin-American jam session. Moira quickly learned how to manipulate maracas, tambourine and guiro, while her husband (who has always nursed a secret ambition to be a drummer) performed nobly on drums, tom-toms and bongos.

★ ★ ★  
STOOD on the steps of Aeolian Hall, in company with the cream of the session boys, and a couple of bandleaders, when a smart and sportily-attired gentleman approached, making a dignified entrance past the profession's lesser lights... only to stumble as he walked up the steps.

Turned out to be famed bandleader Geraldo, who recovered his equilibrium, and addressing the little crowd, suggested the incident would doubtless be reported in this column!

He then made to enter Aeolian Hall, but suddenly stopped, removed his sunglasses, and said: "That's in case you didn't recognise me!"

★ ★ ★  
LAST Saturday evening American pianist Ralph Sutton, from Eddie Condon's Club in New York City, joined the party at the Georgian Club. Ralph was asked to sit in with Johnnie Gray's band, and received a wonderful ovation from the society register clubites. He enjoyed the session immensely, afterwards remarking that Johnnie's outfit was about the jumpiest group he has heard in the West End.

The leader's future activities include a further cricket game for the Handlebar CC, who are playing Godstone on Sunday next. The side will again

be captained by "trombonist" Jimmy Edwards, and it is hoped that Raymond Glendenning will be playing, too.

Johnnie says any boys who are free on Sunday and care to come along will be assured of a warm welcome and a lot of laughs. After stumps are drawn the whole company will, as usual, adjourn to the local for an evening's entertainment.

★ ★ ★  
ATTENDED the Cyril Stapleton broadcast on Tuesday (15th). Here is a fine band which plays all kinds of music, from jazz to marches. One thing on which I would like to commend the band is the formality of its attire. Not one member sports a zoot suit, flash shirt, crew cut or Diz specs, which comes as a welcome relief after some of the bands I have seen around.

Incidentally composer-conductor Bob Farnon has penned an original for Cyril's outfit which fans should listen for in the near future. Aptly titled "Pow-Wow," it certainly is! Great stuff, Bob!

★ ★ ★  
LEFT home very early one morning last week, with instructions to wife to 'phone trombonist

George Chisholm to book him for a date. Putting through the call at 7.30 a.m. she confirmed the date and then apologised to him for getting him out of bed so early, remarking: "Shall you be going back to bed now?" Back along the line came George's voice, from his flat where he was standing in his pyjamas. "No, I think I'll go out to a dance!"

★ ★ ★  
SYD RAYMOND, drummer on the "Queen Mary" blew into the NME offices this week, fresh back from the States again. He made many calls whilst he was in New York, and managed to contact his old pal George Shearing, who is doing OK, by the way.

But the bit that made me laugh was Syd telling us how he was getting from George the names of the boys with him now in his group. He was calling out the instrument and George was giving him the name of the player. Suddenly Syd said: "Piano?" Back came the snappy answer: "Izzy Garfinkel!" Nice work, George.

★ ★ ★  
ANYBODY want an odd-job man for a week or two? I know of a good man free right now—sense of humour, fund of tip-top stories, and never at a loss for a word. Benny Lee is the name—he's been around the West End these last few days prior to taking his annual vacation now that the Braden show has come off the air for the summer—and everyone he's met he's asked: "Got any work for an out-of-work actor?" Don't take this seriously, girls—he's only kiddin'!

If you go the right way about things, it's not difficult to

# FORM YOUR OWN VOCAL GROUP

Packed full of easy-to-understand hints, this article has been specially written for us by an expert from the George Mitchell organisation



If you follow the guidance in this article, one day your vocal group may be as famous as this fine quartet — **THE STARGAZERS.**

"THERE should be more glamour in the modern music industry," say the people who know.

"That's all very well," you say . . . "but that's for the Ted Heaths and Geraldos—it doesn't affect me."

YOU are leader of a small seven- or eight-piece group somewhere out of town. You have, say, four saxes, trumpet, piano, bass, drums. You set good tempos, allow no smoking on the stand and insist that your boys are smoothly turned out and start on time.

You are even lucky enough to have perhaps a second alto who occasionally, with much prodding and several false starts, turns out in his own laboriously smudgy way, a bopish special to please the boys—and those scattered fans who like that sort of thing.

## Glamour

And you are quietly proud of the way you announce over the mike . . . that crystal clear diction . . . that glowing smile.

"What more can I do?" you say.

"You too, can have glamour," say the people who know. "More glamour—more money."

For the small bandleader as above, adequate though his outfit is, there are ways of creating a greater demand for his services.

Give people that little extra the other bands don't give. By all means give them good specials, but more particularly give them vocals—for in vocal treatment, comedy and serious, lies the secret of that "little extra."

Maybe our out-of-town-leader has noted that when one of his boys has stepped forward and shouted a raspy and not altogether-in-tune "Gandy Dancer's Ball," or something similar, there has been fair response from the crowd.

Maybe he has stretched his pocket and added a female vocalist—complete with evening gown—and found after all that it paid.

Today, it does pay a leader to consider inserting as many vocal numbers in his programme as possible. Never mind what the jazz critics say. We like jazz—but we also like bread and butter.

And with so many small bands already jumping on the vocal wagon, it might pay a leader to go one step further and form a vocal group.

It's not as hard as it sounds.

**★ ★ ★ INGREDIENTS:** A lead voice, preferably female, and three or four boys from the band who have a rough idea of croaking in pitch—and what musicians haven't?

**★ THE MIXTURE:** Take the lead girl on melody line throughout. The men fill out the chord underneath like saxes under a lead alto, although if written for in treble clef, they appear to be singing an octave above the girl.

**★ SERVE:** At the beginning, plenty of unison phrasing, breaking into harmony only where the chords are simple, within easy range of the singers, and most important can be held long enough to establish roughly accurate intonation.

**★** So much for the sketchy outline, now let's get down to it.

## THE VOICES

Lead girl's range, to get most out of the group, should extend from about A, B or C above middle C to an octave or so below—roughly the range of most female dance band singers, although the better voices stretch a few notes either side of the octave.

This requires more of a contralto voice than a soprano. Except for unison passages, where strength isn't so important, the lead should never have

to go below A or G below middle C.

For the best results the lead should be firm—not to be confused with hard—and should be able to hold a note steady without wobbling. There should be absolutely no tremolo (sometimes called vibrato).

Tremolo is a rhythmical up-and-down wavering of the voice which many singers affect. It makes a harsh, badly trained voice sound sweeter. Also, although they don't realise it because it happens so quickly, their voices are going as much as a tone or two tones above and below the true note. This throws intonation in a group.

A true vibrato is an on-and-off pulse in the voice. It is natural in a well-trained voice, should have little or no effect on the intonation, and is bad for the singer to try to cut out.

## NOT SO IMPORTANT

Providing they sing in tune and balance up to the lead, the tone of the men's voices is not so important.

Best results naturally come from the best voices, but if a compromise is necessary, I would rather have soft, flat, toneless in-tune voices hugging a mike for balance, than fruity resonant rich tones accompanied by the usual tremolo.

Toneless in-tune voices don't sound bad if the lead is good.

First tenor should be able to get high G or A (in treble clef octave and half above middle C). Bottom voice needn't go more than a couple of tones below middle C—easy for a baritone.

## SCORING

Easiest and best affect is tight

low one then jump back up again.

## EARLY BEGINNINGS

Right . . . we have the singers and a rough idea and we're ready to go.

How about a number like the Whiffen-poof Song?

The various verses can be treated as solos. We all join in a resounding unison chorus and just break into harmony every time we sing the Baa, Baa Baa's. It's easy . . . effective, and they'll applaud.

It might be as well to treat the first three or four numbers by the group just like that. Bags of unison and solos, and harmony here and there for the added effect. Remember to finish on a good chord.

## REHEARSING

Don't try head arrangements. Make sure there's a score, the parts are clear and all the words are under the right notes.

If the singers aren't good readers let them learn their harmony parts one at a time like separate melodies.

Go from the top down. Get the first two going, add the third, then the fourth. Don't learn parts separately then put them together all at once. That makes it more difficult to pick out the wrong notes. By the time the bottom voice is added the others should all know their parts.

A last word of advice. When you get to the job, get on to that mike before the people get in, have someone go to the back of the hall, and check for balance. Be as particular as you like. Balance makes or breaks a group.

Good luck!

## BILL SHEPHERD

close harmony all the way. If five voices are used, that would mean bottom doubling lead throughout.

As those who have written for four- or five-piece sax-teams will know, sometimes better and richer sounds can be obtained by opening up the chord. But care should be taken with voices; unless singers are good, the more open the chord, the rougher the intonation.

Very few numbers will have a small enough range for the group to sing in harmony throughout. The arranger will have to fiddle.

When melody goes as low as A or G below middle C for the girl (remember . . . in treble clef that's G above middle C for men), the harmony scored below that G lead is low enough to sound muddy.

## UNISON PHRASES

This is what happens: The arranger keeps the key low so that the lead can get the top notes. But in places the melody goes down below that A or G. Harmony is impossible, so the low passages have to be either unison, men only or girl solo.

All group arrangers have to make this compromise. Only other way out is to alter the melody. It works sometimes in tunes which reach down for a

# THIS IS HOLLYWOOD

by ALEON BENNETT

A JUKEBOX war is breaking out in parts of the United States, whereby out-of-town mobsters toss bombs into jive joints and restaurants using other outfit's coin-operated machines. There is heavy revenue from these music boxes and rival gangs (local against out-of-towners) vie for the dough.

Several American music publishers are bidding for the theme music rights of Eric Spear's "Meet Mr. Callaghan." . . . "The Biggest Show of 1952" has lined up Nat King Cole, Sarah Vaughan and Stan Kenton to tour the country, kicking off September 19. Show will go on a 10-week tour, playing seven evenings and four matinees per week.

The Orioles came up with a top record, "Getting Tired, Tired, Tired" on Jubilee. . . Atlantic Records has put together two jazz albums, "Yancey Special" and "Sidney Bechet and Muggsy Spanier

crowds several months ago. We are touting this great modern pianist because his music is really great.

Xavier Cugat, his marital troubles with Lorraine Cugat all straightened out, is headed for a European tour beginning in February. A rumour hath it that Cugie will premiere several jazz tunes never before heard in public. . . Yma Sumac is having several of her earlier etchings packaged into an album by Coral Records. There are discs made years ago in Argentina . . . Johnnie Ray has been booked into the Sky Club in Dallas for September 26-28.

Inside story on the quietus of Benny Goodman is reported tax ogre. Seems Benny is still making much moola from his old recordings, and any new shows he does simply adds to that tax burden, and as Benny figures it, why work for the Government alone? He does perform every so often for classical groups.

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Revelation.

IN a New York apartment atop Carnegie Hall lives the Svengali of show business or if you prefer, the present-day Pygmalion.

The wonder of Phil Moore is that he has been so much more prolific than his predecessors, factual and fictional. The personalities that he has moulded and vitalised are the archangels in a wolves' paradise — yet they tell only one chapter in the story of the amazing Mr. Moore.

The story began in Portland, Oregon, only thirty-four years ago. Four years after that, a youngster was taken to his first piano lesson and in no time at all he was precociously perched upon local concert platforms, virtuoso soloist with the Portland Junior Symphony.

"They tried to turn me into an infant prodigy," Phil remembers, "and the way I used to murder the concertos was nobody's business!"

But the old masters were eventually able to rest peacefully in their graves once again, for at the age of thirteen something important happened in young Moore's life.

## First Jobs

"I turned my back on the classics, on account of an offer I had to join Louis Richardson's Rinky-Dinks," he unblushingly recounts.

The first few jobs Phil worked as a jazzman were at a soda fountain, and he was paid off in malted milks. Then the family moved to Seattle, Washington, and for Phil, this proved to be a significant shift; it led to his initial engagement as vocal coach, arranger and accompanist to a number of singers.

The period was circa 1932, and the two most important things on America's mind were depression (financial) and prohibition (alcoholic).

"My folks had lost their money, and it was necessary for me to work after school. Put that down as plot-laying stuff" advised our eloquent interviewee.

"I found a speak-easy that was willing to employ me—that was what we called an illicit liquor joint, you know—but by way of salary, I had to rely exclusively on tips. I don't recall the name of the place, but it

was a dimly-lit room, and there would be five, six or seven entertainers wandering from table to table, and singing as they went.

"It was hard enough trying to find a key that fitted them all, but when one of them started out on 'Yes Sir, That's My Baby' before another had finished 'Road To Mandalay' confusion really did set in!

"There was a kitty in front of the rostrum, and my share of the take was one-eighth of fifty per cent. The boss took the other half, and charged us fifty cents a night for the hire of uniform jackets on top of that. We would keep right on until the last drunk had been bounced out, or fallen under the table."

## Piano Travel

Between times, Phil yawned his way through high school, and majored in music at the University of Washington. He had reached the age of eighteen, and that seemed as good a time as any to go out into the world and learn the facts of life.

A bandleader who could help him here was one Eli Rice, self-acknowledged doyen of the West Coast circuit, and it so happened that the piano stool was vacant just when Moore was wanting to see what lay beyond his native heath.

"Eli really did know his way around every neck of the woods from Washington State to New Mexico," his former protégé acknowledges. "We would seem to be in the middle of an uncharted desert, then someone would switch on a flashlight and behold, there was a pavilion. We would set up the stands, and before we knew it, the hall was full of people. Where they came from, who will ever know? I guess the prairie dogs used to take over when the dance was through."

## Chordal Style

Several such trips were behind him when Phil found that the Californian climate suited him best, and decided to stay put at the southern end of the axis. He worked with several groups, and was fired from them all—"I was altogether too smart-alecky," he admits.

"I liked to think of myself as a Tatum-style pianist, but one day in 1937, a friend of mine, Marshall Royal, the clarinetist, was scheduled to make some records with Art, and I went along to the session. They made 'With Plenty Of Money

And You' and three other pops, and after hearing the great man in person, I resolved never to touch a piano again."

As we know, Moore promptly changed his mind, but the chordal style he switched to — and, some say, originated, Milton Buckner notwithstanding — was a wilful recognition of the fact that he, for one, had realised the odium of comparisons.

Working for a spell behind Ida Cox, "A real earthy blues moaner who later got a fresh lease of life at the Greenwich Village Café Society," Phil was approached by a very young Dorothy Dandridge who asked him to advise and rehearse a vocal trio she had formed with her sister Vivian, and Etta Jones as second and third members. Not unnaturally he agreed, and thus was the Dandridge Sisters' act started on the road to success, later becoming the vocal group in the Jimmy Lunceford Band.

Then Lena Horne first flashed across the Hollywood scene. She was signed to appear in an independent all-Negro featurette entitled, for some obscure reason, "The Duke Is Tops," and Phil was engaged as musical director.

## Film Writer

Still in the late 1930's, he worked on a sequence in the Marx Brothers' film "A Day At The Races" at MGM and this fired him with the ambition to be a regular staff writer at the company's colossal studios.

"I went along for an interview," he reminisces, "and they were very charming and polite, but it all added up to the fact that I was far too inexperienced for the sort of post I had in mind."

Yet it was not long before the ambitious youth had worked his way on to the MGM payroll, as rehearsal pianist in the first place, later as musical adviser, arranger and conductor.

Some of the movies he was connected with were "Presenting Lili Mars" (starring Judy Garland), "Ziegfeld Girl" (a gigantic production with Lana Turner, Tony Martin, Judy Garland and a cast of hundreds), "Kismet" and "Cabin In The Sky" (he was head music supervisor for both of these and personally appeared in the latter), and Lena Horne's first feature for the company, "Panama Hattie."

"I wrote a song for Lena to sing on her MGM debut—it was a mixture of Spanish and swing called 'The Sping.' I men-

tion this because the other songs in the score were by Cole Porter, so goodness knows why they wanted any extra material," Phil explains.

For other organisations, there were free-lance opportunities such as "This Gun For Hire," "Palm Beach Story" and "My Favourite Blonde" at Paramount and Fred Astaire's "The Sky's The Limit" for RKO which had a memorable bar-room sequence conceived by Phil as setting to the number "One For My Baby And One More For The Road." Much more recently he re-transcribed the same song for Jane Russell to sing in "Macao," first shown in the West End last month.

Another motion picture assignment came Phil's way in-

directly, as a result of his position on the scoring staff of Jack Teagarden's band. Jack and his men were given considerable footage in Paramount's "Birth Of The Blues" with Bing Crosby and Mary Martin, and Phil was included in the deal as arranger-in-chief.

Moore's benevolent and helpful interest in the careers of the Dandridges and Lena Horne did not pass unacknowledged in the trade, especially after "Shoo Shoo Baby" which, he says, "Lena inspired me to compose" had topped the Hit Parade for seventeen weeks.

In movie studios and band rehearsal rooms he lent a guiding hand to Gloria de Haven, before and after she left Bob

(Please turn to page 11)

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## TWO-STYLE RHYTHM

Wednesday, July 9, 1 to 1.45 p.m. Light

Jimmy Walker Quartet  
Freddie Randall and his Orchestra

MOST times I have listened to this show, the title has struck me as being somewhat misleading. In fact, even to the faintly informed listener, the difference in style was never obvious enough to warrant such a pointed, descriptive heading.

The contrast, however, between the offerings of Messrs. Walker and Randall basically does provide some authenticity for its existence, and is a policy that should be continued. That is, if the BBC regard the use of titles for nearly all their band shows as anything other than a means of space filling in the "Radio Times."

I use the word "basically," because technically speaking these two outfits, although purporting to be of the violently opposed "bop" and "Dixie" factions, are, with the exception of influence, nothing of the sort.

Both have taken a different idiom, dressed it up in manner that would appeal to the masses rather than the minority, and have gone as near "commercial" as a fans' band can go without resorting to complete desertion.

Well, I suppose that is their bed, and they must lie in it, but I've no doubt that it is a very comfortable bed, and the type that can always be allotted a cosy spot in the BBC. Is this bad? Only, I think, from the point of view of critics who put their pets in large print, but couldn't care less about them starving in a garret.

Of course, we'd all like to play the music that we like, but if the people who pay the piper to play their piece, don't like it, let's have our own fun in our own time, and get on with the job.

So, with the premeditated intent of these two intelligent gentlemen in mind, let me congratulate them on a very good broadcast.

Mr. Randall has a very "beaty" band indeed. The fact that it was an unorthodox four-beat, with most of the soloists forgetting their best "Southern Gentlemen" manners by playing near "boppish" phrases, didn't escape me.

But neither did the fact that they are all very good instrumentalists, and the latter should come first in anybody's estimation.

A word of criticism—the "half valve" effect of Freddie Randall's trumpet ceases to become effective when overdone. Whether the trombonist's "buzz" in the middle register is an effect or a defect, I don't

know. In either case, I should cease to affect it.

Diana Coupland fitted in "Randall Revels" like the experienced "free-lance" performer she is, and it was a pleasant change in her songs not to need English sub-titles.

Mr. James Walker and his Quartet I reviewed quite recently and am glad to see that their talent has been recognised, inasmuch as they have been re-booked on the air so speedily. There's nothing much more I can add to my previous

If this is to be the meagre reason for providing a band's style title, there's no reason why Dr. Crock shouldn't play the "Pizzicato" from Ballet Sylvia, and qualify for Sadler's Wells. Still, maybe it was a misprint in the "Radio Times."

I have a great liking for Latin-American rhythms, and their fundamental object, which is to provide a magnetic attraction to the dance floor, seldom fails to persuade me to swing a sly hip.

Thirty minutes of song and dance music that could have been produced by British performers thirty times better, and if it's the French atmosphere that was supposed to be the attraction, rather than what was offered, an improvement would have been the inclusion of Monsewer Eddie Gray.

Just what entertainment the majority of BBC listeners got out of interminable French dialogue, unending French point numbers and unattractive French jazz, I can't imagine. On

with soloists trying hard to keep their heads above the "bop" water is new rhythm, then take your partners for a "gavotte"!

Aimee Barelli as a trumpeter is a brilliant player, but unfortunately belongs to the great army of musicians who were weaned on a style of a different era, and in spite of frantic efforts to move with the times, simply can't catch up.

Throughout the whole show, the balance was strictly up "Frenchman's Creek." However, the music nearly drowned the many vocals and from what I heard of them, I see the engineer's point.

Opinion. A Norman invasion that didn't come off.

★ ★ ★

## JAZZ CLUB

Saturday, July 12, 5.30 to 6 p.m. Light

IT would seem that our radio has contracted a slight attack of the French disease this week, for even your favourite "disc jockey" programme, sometimes called "Jazz Club" has succumbed.

Pat Brand, an eminent journalist in our profession, presented a recording of an excerpt from the recent Paris "Jazz Festival." Let him be thankful for the American in Paris, Sidney Bechet. The genius of this gentleman who has grown old so gracefully, surmounted everything.

"Everything," I must add, was what the accompanying Gaelic group seemed to put into their vociferous efforts, and if ever there was a more glaring example of "brawn over brains," than Monsieur Rivalotti and his henchmen, it should at once be transported to Helsinki. Claud Luter, ditto.

Mr. Brand informed us that whenever Bechet and his Parisians came on the air, every bartender in Paris rushed to the radio, and turned it up.

If our grand old man of New Orleans can't get a better supporting sound than this, I suggest he "turns it up" altogether this side of the Atlantic, and unless our Musicians' Union unbends, takes a one-way ticket back to Basin Street.

Opinion: Men and super-man.

★ ★ ★

## HIGH NOTES OF THE WEEK

The alleged story of Sidney Bechet, who was approached and asked why he affected that shivery vibrato. To which he replied: "Man, that aint no affectation, I'm just getting old."

★ ★ ★

## LOW NOTES OF THE WEEK

Our ex-favourite comic, Reg Dixon, who turned straight singer on "Variety Bandbox." His "piece de resistance," "The Heart Of a Clown." Playing "Hamlet" no doubt.

## GRAHAM FREELANCING.—

One-time bandleader Kenny Graham who, as reported in the June 27 NME, left the Eric Winstone Orchestra last Saturday, is now freelancing, and can be contacted at 42, St. Osyth Road, Clacton, Essex.

## UP FRENCHMAN'S CREEK



French musical jollity was not only confined to the BBC last week. Here is trombonist-bandleader Geoff Sowden with some of the colourful characters at the July 14 Ball at the Chelsea Town Hall.

remarks, except that this time the unison vocal duets weren't exactly high-lighted by spot-on tuning.

A point I have never mentioned before, is the fact that BBC announcers' names are never mentioned. Up to now I thought I knew why!

The little lady who adorned to-day's proceedings, however, was such an asset to the programme, I feel it is necessary to look for another theory.

Opinion: Randall and Walker. Fine and Dandy.

★ ★ ★

## DON CARLOS AND HIS SAMBA BAND

Friday, July 11, 12 to 12.25 p.m. Home

WHY this outfit was labelled a "samba" band, I can't imagine. Even the announcer hinted that the inclusion of an item with this rhythm was a novelty event. Towards the end of the programme he proudly proclaimed here was The Samba.

Maybe it's "anno domini" creeping up on me, or maybe it's a case of "corpus delicti" on the part of the Carlos case, but I'm afraid during this half-hour not even one of my goose-pimples twitched a muscle.

I can't define exactly what it was that accounted for the lethargic reaction on my part, for there's no doubt that there were some extremely good instrumentalists involved. The flautist, for instance, had a technique and tone which were superb. His solo in "Sugar Loaf" savoured of academic training and was the most listenable moment in the show.

Don Carlos himself, who as the pianistic leader, I gathered would stand out as a salient feature, confined himself to an odd bar or so here and there. This, I think, is a mistake. If a leader is to forsake the baton for his instrument, then he should justify the move by appearing frequently in the lime-light.

Don Carlos has got a very forceful but individual style and although I admire him for not adopting the egotistical attitude taken by several other pianistic bandleaders I know of, it would put more of personality stamp on the show if the arrangements were woven around him more often.

The vocalists could be listened to but not lauded.

Opinion: Inspired rather a shrug than shimmy.

★ ★ ★

## SURPRISE PARTY FROM PARIS

Sunday, July 13, 10.30 to 11 a.m. Light

THE only surprise about this programme was the fact that the BBC wasted money on it, and the only party who enjoyed themselves must have been the lucky members of the Corporation who were sent over to arrange it.

WITH  
LE BBC,  
Oo-la-la!Jack  
Bentley's  
Radio  
Reviews

top of this, the "mad dog of an Englishman" who was presumably present to enlighten listeners as to what was going on, was such a fluent linguist, I had to study the "Radio Times" to find out for myself.

If I say that the highlight of the show was the Jacques Dieval Quintet, and that would have done no more than persuade one to raise a reluctant eyebrow if it appeared in any of the numerous London "bop" dives, then that was the height of my enthusiasm.

The Camille Sauvage Orchestra must be heard to be believed. But if you don't want an ordeal in the cause of credulity, it's understandable.

Whilst holidaying on the French Riviera. I heard the Aimee Barelli Orchestra many times in person. As a society band, it is of a standard that can compete with most that we have to offer. As purveyor of stylish jazz, it is in the wrong society.

Its opening gambit was the ambitious title "New Rhythm." If warmed-up "boogie woogie"



Jimmy Walker is in the reviews on this page, so here is a topical picture of him (left) recording for Melodisc with his outfit last week.

"FATS" WALLER  
AND HIS RHYTHM

There's honey on the moon tonight; You look good to me  
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# Record Reviews by Ralph Sharon

## HERE'S A NEW PIANO STYLE-LOCKED FINGERS!



**JEFF MARLOWE AND ORCHESTRA**  
 "It's A Sin To Tell A Lie"  
 "Blackpool Bounce"  
 (Columbia DB.3105)

**B**EFORE I start in on the records this week, I have to apologise to you, my readers, and to a certain gentleman of the profession, a guitarist. When I reviewed the Joe Saye disc last week, I gave quite a rave to it, and in particular to the guitarist on it. I told you his name was Joe Mears. Why, I've no idea!

His name, ladies and gentlemen, is Johnny Wiltshire. It always has been Johnny Wiltshire, and doubtless will always be so.

Sorry, Johnny, very much for the mistake (how lucky it wasn't a panning!), but I trust, gentle readers, you now know that when you listen to that great Saye record, and the guitar-playing on it, you are listening to Johnny Wiltshire. Nobody else.

★  
**KAY STARR**  
 "Me, Too"  
 "Angry"  
 (Capitol CL.13760)

**F**IRST side, taken at a helluva fast lick, finds Miss Starr singing and swinging her way through three choruses, and she certainly sings with a beat and with plenty of jazz feeling.

The accompaniment, by Dave Cavanaugh's Orchestra, is first-rate, and notice that although they have to play a fast shuffle rhythm all through the side, the rhythm section is balanced just right, and the bass and drums can be heard at all times!

I am afraid the reverse side is only fair, with Kay doing a female impersonation of Johnnie Ray, backed by a just so-so arrangement. First side is worth hearing, though.

★  
**TED HEATH'S MUSIC**  
 "Casey Jones"  
 "Turkey In The Straw"  
 (Decca F.9946)

**T**WO instrumental sides by the Heath crew. "Casey" is taken at an easy jump tempo, and features the clean-sounding saxes, led by that exceptionally fine lead alto-man, Leslie Gilbert, and also the well-drilled trombone team, playing a good open passage here.

But once again I come to my pet moan. Why is the bass made to sound indistinct and the drums too under-recorded? Once more the rhythm section goes for a "ball of chalk", and in this case the band's final ride-out, with the rhythm section missing, just doesn't jump the way it should! Is there a doctor in the house?

Don't be alarmed by the flip-side title. It's not a square dance effort, but a very good

arrangement of the traditional tune, which although it adheres closely to the melody all through, is nevertheless interesting. There's a good muted trumpet solo, and my compliments to the baritone player for getting a real baritone noise—that's more like it!

Good Heath, but not outstanding.

★  
**ELLA FITZGERALD**  
 (with the Daydreamers)  
 "That Old Feeling"  
 "A Guy Is A Guy"  
 (Brunswick O4929)

**F**IRST side is taken a shade too fast for the tune. I always like my "Feeling" slow, and here it's a bit uncomfortable.

As for the vocal group, they are no help at all to Ella—complete miss-fitz! Main trouble is the girl lead, who exaggerates and has a poor idea of a blend. Ella sings well though.

Reverse, with a Sy Oliver accompaniment, is only a fair version of this tune. This is not outstanding Fitzgerald, but she can still show most girl singers a thing or two in phrasing.

★  
**BILLY MAY ORCHESTRA**  
 "When Your Lover Has Gone"  
 "Please Be Kind"  
 (Capitol CL.13758)

**M**ORE May. The man certainly knows how to pick his material, and is gradually working his way through the list of evergreens, "skimming the cream" so to speak.

Both these sides show off the band's precision and musicianship, so what more can we ask for?

"When Your Lover" is conspicuous for a driving, rocking last chorus, quite exciting, and proving that the whole band is very much alive and kicking. There's a spot of good tenor, too, which is also a featured instrument on the reverse side—just as good—and ends with one last luscious slurp.

NB to Recording Engineers: Notice how the rhythm section is balanced and recorded. It is as light as a feather, with an almost harp-like quality, but it packs a mighty wallop and swings all the time, like a well-oiled machine!

★  
**PATTY ANDREWS**  
 "That's The Chance You Take"  
**ANDREWS SISTERS**  
 "Goodbye, Darling, Hello, Friend"  
 (Brunswick O4942)

**P**ATTY ANDREWS (that's the middle one) singing solo

here, and very well, too. She sings "Chance" with restraint and understanding, and I can only fault her on some of her upper register stuff, where she has a tendency to yell. Must be a throwback to her stage act, when she has to make herself heard over her sisters' voices!

The Nelson Riddle accom-



Kay Starr goes places on her records; here is a picture of her going some place in person—and the twinkle in Ralph Sharon's eye at the top of the page suggests that he'd like to be going with her!

paniment is excellent, and features a warm-toned middle register flute, and a passage of electric guitar-led brass—a good side.

Reverse is an adaptation of a French tune "C'est Fini" (translation: This is Finland!) and it's nearly all Patty, only she's joined by her close relations who add some elementary harmony near the end. There's some very good clarinet playing on this one, especially in the intro. Andrews fans can safely add this disc to the collection.

★  
**CHAMP BUTLER**  
 (With Percy Faith's Orchestra)  
 "Meet Me On The Corner"  
 "Looking For A Boy"  
 (Columbia DB.3098)

**Y**ET another new male singer enters the field. Good, too! "Meet Me On The Corner" (must be a popular corner—no doubt due to the pawnshop being there!) finds the Champ dealing a knock-out blow to the tune, singing with lots of beat and life, even occasionally tossing in a growl for full measure. The band rides along with him. I like.

Reverse is the nostalgic Gershwin tune which deserves to be heard a lot more than it is. Champ sings with great feeling, making much of the Ira Gershwin lyric. Band again is good, especially an alto obligato.

Welcome to the new Champ.

**C**OLUMBIA are playing games! For although both these sides are vocals, there are no names given on the label, making a sort of musical dip—yer pays yer money, buys the record . . . and only then can you tell whether it has a vocal or not.

Yet in the case of "Sin" I can quite see the point in omitting the vocalist's name because Miss Anonymous is nothing to write home about. She is just another girl singer with intonation trouble and a phoney American accent. If she's American, it's a phoney English accent!

The band behind her is ragged and badly balanced, with a monotonous chug-chugging rhythm section, and the arrangement is tenth-rate hack stuff.

Reverse is a tune extolling the virtues of Blackpool Tower and tells of "jiving on the pier." Are you kiddin', bud? Here Miss Anonymous is joined by a Mr. Anonymous who has the right idea, being a disciple of the Johnny Mercer school of singers.

Band again is poor and features a spot of cumbersome piano—awfully stilted. You've heard tell of "locked hands" style—so now let's welcome in a new vogue. Locked fingers!

**WEEK'S BEST BUY—**  
 Billy May. "When Your Lover Has Gone."  
**BEST VOCAL OF THE WEEK—**  
 Kay Starr. "Me, Too."  
**WEEK'S BIGGEST SURPRISE—**  
 Yma Sumac with a beat, in "Wimoweh."  
**GIMMICK OF THE WEEK—**  
 The Lucky Dip label on "Blackpool Bounce."

**YMA SUMAC**  
 "Inca Love Song"  
 "Mamallay"  
 (Capitol CL.13740)  
 "Suray Surita" / "Zana"  
 (Capitol CL.13746)  
 "Babalu" / "Wimoweh"  
 (Capitol CL.13766)

**A**LTHOUGH Sumac packed the Albert Hall recently, on her first visit to this country, the music critics without fail gave her a very poor showing, and comments were pretty

severe—most unfairly so, to my mind.

Quite frankly, I'm of the opinion that what she sings, her material and the way she puts it over, is way over the heads of most people, and I include the music critics. Maybe I'm an exception, but her voice thrills me, and although I don't mind admitting that I can't understand everything she does, I find that her amazing voice has a gripping and compelling quality which is unique, and quite unmatched in the music world.

Through all of the six sides under review she displays an amazing variety of exceptionally diverse talents. "Inca Love Song" finds her singing a duet with herself (dubbing, I presume?) and there are some really frightening growls by the Peruvian Nightingale. The side ends with a most blood-chilling scream, which scared the daylight out of me!

Reverse is enhanced by some fine modern-scored string passages, bongoes, too, are most effective. "Suray Surita" makes far more sense, and is a sort of "Peruvian Pop," sung with great intelligence and emotion. Reverse is a gay Latin-American affair, backed by a rousing male chorus.

But the best coupling by far is of "Babalu" which is the best version I've heard of the Lecuona classic—on this the Sumac girl is terrific. There is a most unusual flute intro, which growls for a few bars, and dies out suddenly as if the poor guy has been strangled! Effective stuff!

On the back, "Wimoweh" is the biggest surprise of all. For no reason at all, Yma is backed here by a big jumping band, with fine beat-y rhythm and brass sections, which sounds suspiciously like the Billy May Orchestra to me.

Tune is of the "Hawaiian War Chant" ilk, and here Yma does an Ella Fitzgerald, improvising around the melody. All the sides are directed by her guitarist husband, who is also the composer of the first four titles.

My choice is for the last coupling, which would add lustre to any collection. I'm expecting a comedy version any day now, by Mickey Katz. How about "Inca Dinca Doo," for a suggestion, Mr. Katz?

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LONDON, W.C.2.

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Assistant - Editor: JACK BAVERSTOCK.

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PERCY C. DICKINS.

## For Songmen

ON TUESDAY night, over 120 notabilities in the world of British popular music settled down to enjoy an excellent repast and some witty speeches at the fifth anniversary dinner of the Songwriters' Guild of Great Britain. The evening was a convivial one, and the tone of the gathering was set by such witticisms as Ted Kavanagh's announcement of the top song of the moment as "Auf Davidson, Sweetheart!" Chairman Douglas Furber (always enshrined in the hearts of jazz-fans by reason of the fact that he wrote the lyrics for "Limehouse Blues") kept up the witty work by remarking that the Songwriters' Guild had had to turn down the application for membership of Max Factor, despite the fact that he had written "I'll Make Up For Everything!"

THE GUEST of honour, Mr. David Gammans, MP, the Assistant Postmaster-General, looked forward to the day when Britons would sing songs written for them by British songwriters, and this sentiment evoked loud applause.

BUT DARE one be critical of so worthy and hard-working a body as the Guild? We were conscious of two undercurrents to all the speeches—two inferiorities . . . two chips on the shoulder, and we are making so bold as to point them out in the hope that bringing the light of day into the dark places may possibly help the Guild in its very laudable objects.

WE WERE surprised to notice that, in among all the congratulations and backslapping customary at a gathering of this nature two sections of the musical community received no mention—the publishers and the pluggers (sorry, the contact personnell!) Although Eric Maschwitz did make one reference in passing to the publishers, the underlying feeling that we had as we listened was that there was an almost open hostility between the men who write the songs and the men who publish them.

IT IS conventional, and almost taken for granted, that "underdogs" grumble at the "overlords" in any business, and therefore one is hardened to hearing about the bold bad publishers. But it is a serious thing when the songwriters almost flaunt their hostility towards the men who, in the long run, earn them their living. That does not make for co-operation or mutual understanding: it makes for enmity.

THAT IS one chip on the shoulder. Even though the publishers have, in most cases, adopted the Guild's standard contract and continue to publish the works of Guild members, there is no platform or meeting ground between the parties. Pity!

THE OTHER chip concerns British songs. Now this is a very delicate question, and it is very difficult for us to write about it in such a way as to make it quite clear that we are absolutely patriotic and intensely loyal to our Tin Pan Alley colleagues. But taking the broad view, we feel we must say that we cannot subscribe to the all-too-prevalent attitude that, because a song is British, it must of necessity receive better treatment and more favourable consideration than a foreign song.

WHEN OUR record reviewer reviews a new record, he listens to the subject matter in a detached and critical way. If it is a good song, he says so. If it is a bad song, he is equally honest. It does not matter to him if it's a good or bad British or American song; the quality of the song itself is all that counts, and that is the way the Songwriters' Guild must learn to think, if they are to get their whole policy on a proper basis.

BY ALL means let us cheer every time a British song is mentioned, and by all means let us kid ourselves that the music publishers are big bad wolves in millionaires' clothing. But, when an organisation with the stability and the importance of the Songwriters' Guild openly feels that way, then we strongly suggest it is time for them to get a proper perspective, more in keeping with the facts as they are. The best of luck to them in all their efforts.



At the party he threw at the Celebrite on Tuesday (15th) to celebrate the sixth anniversary of his band's formation, Cyril Stapleton greets guests Johnny Gray, Kenny Baker and NME contingent — Ray Sonin, Jack Baverstock and Les Perrin.

## MU PROBE OPENS ON THE 'NAUGHTY BOYS'

SOMETIME today (Friday), six of the musicians who on Wednesday appeared before the London Branch Executive of the MU, charged with "conduct detrimental to the Union," will learn the findings of the Executive.

Gerry Moore, Dickie DeVere, Tony Crombie, Lennie Bush, Tommy Pollard and Bruce Swain walked into the MU Offices at 12.45 p.m. on Wednesday at the behest of the Union, to defend themselves against the charges levelled at them, subsequent to their appearance at the Royal Festival Hall on Monday, June 30, in the same bill as Arne Domnerus and Rob Pronk.

We are given to understand that these six musicians stated in their defence that the Union official preferring the charge was not seen either at the door or backstage during or prior to the concert, and no intimation was made to them that they must not appear.

### A QUERY

We also understand that one of the six asked how the Union reconciled their attitude in this case with the fact that they permitted Arnold Ross and Joe Benjamin to have British

musicians playing with them at the Palladium, accompanying Lena Horne. This question, however, was promptly ruled out of order by the Chairman.

Asked for a statement on Wednesday afternoon, London Area MU Organiser Alex Mitchell said: "A number of known Union members today faced charges of conduct detrimental to the Musicians' Union."

### THE OTHERS

He added: "The Union has carefully noted particularly the names of prominent non-Unionists who performed at the Festival Hall concerts, including Dizzy Reece, Cab Kaye, Lonnie Donegan, George Webb, and of course others."

Questioned by the NME as to the reason for noting these names, Mr. Mitchell had no comment to make.

We gather that certain traditionalist Union members who appeared in the Saturday concert could not appear before the Executive on Wednesday, and the charges against them were heard in their absence.

## MARINO BARRETO IS VERY MUCH ALIVE!

"DON MARINO BARRETO is dead", they said. By lunchtime on Tuesday no less than seven different sources had vought to convince the NME that famed Latin-American pianist-bandleader Don Marino Barreto, so well-known in London, had died in Madrid.

So we sent a cable, and on Wednesday afternoon the following message was received at the NME offices: "Thanks for enquiring. I am quite well—better than ever. Greetings."

And the signature? Don Marino Barreto, very much alive, and currently working in Madrid prior to moving to Bilbao with his orchestra for a month in August. He was here last October with his Trio, the other two members being his brothers.

We are delighted to record the good news that effectively stops all rumours.

# SARAH FITZGERALD HAYMES

HALF of impresario Maurio hattan" has already be signing of Sarah Vaughan Haymes for concert tours o came to the NME on Tuesd Atlantic phone call from Kin these three great singing sta to appear here.

Dick Haymes will open his 29-day tour on September 14 with two concerts at the Royal Albert Hall. Subsequent dates will take him to Belle Vue,

## Mitchells with Mitchell at the Palladium

SEVEN members of the George Mitchell Choir are to support a young man named Albert Cernick, or Al Grant when he tops the bill at the London Palladium from Monday next (July 21). But the name on the posters is "Guy Mitchell."

He was given this name by his discoverer, guide, and mentor Mitch Miller; it has proved a lucky and happy choice, for Guy's records have sold by the million.

With such singing hits as "Truly Fair," "The Roving Kind," "There's Always Room at our House," etc., he has rocketed into the top income brackets.

Today Mitchell (Guy not George) has a ranch in California, and gives practical expression to his love of horses by spending his holidays working rodeos.

Guy arrived in London yesterday (Thursday).

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# VAUGHAN, ELLA RALD AND DICK S TO TOUR HERE

ce Kinn's "Mission to Man-  
accomplished, with the  
Ella Fitzgerald and Dick  
Great Britain. This news  
lay night through a trans-  
n, in which he reported that  
rs had already been signed

Manchester, on September 21,  
and later to Dundee, Edin-  
burgh, Glasgow, Newcastle,  
York, Sheffield, Leicester, Bris-  
tol and Cardiff.

Most of these dates will be  
one-nighters with two shows a  
night; Haymes may also be  
appearing at some of the  
country's largest ballrooms.

The supporting group to play  
the tour with Haymes has not  
yet been fixed, but may include  
some very well-known people in  
the jazz world.

As in the case of Haymes,  
this will be Sarah Vaughan's  
first appearance in this coun-  
try, though in the past there  
have been several highly pre-

mature announcements that she  
was "definitely coming" for  
concert and nightclub appear-  
ances.

This time, though, it's a fact.  
She will be commencing a  
series of one-night concerts all  
over the country early in Janu-  
ary, 1953, and it's Maurice Kinn  
and Cyril Stapleton whom the  
fans have to thank.

### PROBABLE DATE

No opening date has yet been  
fixed for Ella Fitzgerald, but she  
too should be appearing here  
early next year.

Now it remains to be seen  
whether the other half of the  
Kinn project can be achieved;  
the signing — and, more im-  
portant, the actual presentation  
in this country with MU  
approval — of American jazz  
musicians.

## STAPLETON'S 6th BAND BIRTHDAY

SIX years ago, at what was  
then Fischers Restaurant in  
New Bond Street, a new band  
was born. Fathered by Cyril  
Stapleton, the new baby flour-  
ished and prospered, and now  
is regarded as one of the finest  
bands of its kind in the country  
— proof of which can be seen in  
the band's overflowing engage-  
ment book.

To celebrate the sixth anni-  
versary of the Stapleton brain-  
child, Stapletonians past and  
present foregathered last Tues-  
day evening (15th) at the band's  
birthplace, now known as the  
Celebrite, and everyone wined,  
dined and danced to the music  
of the Derek New group, with  
Robin Richmond at the organ.

No fewer than five of the  
band's original members are  
still with Cyril—Tim Bell, Jack  
Goddard, Bill Griffiths, Dave  
Stevenson and Ted Thorne

Others present at this cheery  
gathering were ex-Stapleton  
vocalist Pearl Carr, BBC pro-  
ducer Johnnie Stewart, Decca's  
Bunny Lewis, Capitol's Dick  
Rowe, Johnny Gray, Kenny  
Baker, Jack Olivieri and many  
other notabilities of the profes-  
sion.

"Porgy" opening—October 6  
has now been announced as the  
opening date, in London, for the  
all-Negro opera "Porgy and  
Bess," which is to star band-  
leader Cab Calloway, William  
(Showboat) Warfield and Leon-  
tyne Price.



Britain's No. 1 traditionalist  
jazz fan, the Hon. Gerald Las-  
celles, younger son of the  
Princess Royal and cousin of  
the Queen, and his bride, Miss  
Angela Dowding, leaving St.  
Margaret's, Westminster, after  
their wedding on Tuesday  
(15th). Princess Margaret, the  
Duchess of Edinburgh and the  
Duchess of Kent were among  
the guests.

## LOCKYER TO LEAD SEXTET IN NEW RADIO SERIES

PIANIST-ARRANGER Mal-  
colm Lockyer, the man res-  
ponsible for the brilliant ar-  
rangements used by the Nat  
Temple Orchestra in the BBC's  
Braden show, is to lead his own  
Sextet in a new 13-week series  
which commences on Radio  
Luxembourg in mid-August.

The programme is to be  
called "Guess The Year," and  
money prizes will be awarded  
to listeners guessing the titles  
of the tunes played and the  
years in which they were  
written.

Singing the songs will be a  
name male vocalist—possibly  
Larry Day—and playing the  
tunes will be Malcolm himself  
on piano, leading Tommy  
McQuater (trumpet), Al Baum  
(tenor, flute and clarinet);  
Harry Roche (trombone); Frank  
Clarke (bass) and Geoff Lofts  
(drums).

Arrangements, by Malcolm,  
will be of the "modern Dixie"  
variety already familiar to  
Braden listeners.



The Songwriters' Guild held their Fifth Anniversary Dinner at the Horseshoe Hotel, Tottenham Court Road, London, on Tuesday (15th). This special NME picture shows (l. to r.) John Macmillan (Assistant Controller, Light Programme, BBC); Douglas Furber (chairman); Haydn Wood, and Eric Masechwitz (vice-chairman).

# JAMBOREE-OCT 12: STAR BANDS BOOKED

Jimmy Edwards to Compere

THE Fourteenth Jazz Jamboree, to be held at noon on Sunday, October 12 at the Gaumont State, Kilburn, is already assured of success. The news was released this week that five of Britain's greatest bands, money-spinners every one, have accepted the invitation of the Musicians' Social and Benevolent Council to appear at this annual showcase for the very best in British music.

Heading the imposing list, which already ensures fans of full value for their money, is Ted Heath and his Music, nationally recognised as the country's top swing band.

Hard on the Heath heels, both musically, and in popular-ity, comes the predominantly youthful jumping Jack Parnell Music Makers, whose appear-ance last year marked one of the biggest moments of that or any other Jamboree.

### FIRST FIVE

The smooth, polished music of Cyril Stapleton and his Orches-tra makes a welcome return this year, and will be eagerly awaited especially by those who remember this band's fine showing in the 1950 event. The perennial Johnny Dankworth Seven will be there again, and the news that the Ray Ellington Quartet are appearing this year in their fourth Jamboree should make it a virtual certainty that there will be no empty seats when the curtain goes up on October 12.

With "resident" compere Tommy Trinder away in Australia, the MSBC have been fortunate in securing the ser-vices of "Professor" Jimmy Edwards for the 1952 presenta-tion.

### THE PROFESSOR

Jimmy's musical talents must be well-known to readers, and it will be interesting to see whether the professor permits any of the bands to have the honour of accompanying him on a euphonium or trombone solo!

The NME will be printing details of other bands who will be appearing just as soon as the information becomes available. The date from which tickets will be on sale will also be announced in these columns in due course.

## Missing pianist found— and jailed!

Dumfries, 10 p.m. Wednesday.  
LESLIE EPSTEIN, the London  
Orchid Room bandleader-dis-  
pianist who mysteriously dis-  
appeared on his way to work  
one March evening (NME report  
March 29) was today sentenced  
to three years' imprisonment  
here after being tried on five  
charges.

These included the theft of a  
car, and obtaining board and  
lodging at various hotels by  
fraudulent means.

SURPRISE visitor to London  
this week is the Icelandic  
Musicians' Union official,  
Svavar Gest, here to finalise  
details in the exchange arrange-  
ments between British and Ice-  
landic musicians.

As previously reported in the  
NME, our star tenorman Ron-  
nie Scott has already been  
signed to appear in Reykjavik,  
and we understand that Mr.  
Gest intends to fix other well-  
known British jazzmen to play  
in his country.

## Sudden Death of Bosworth Chief

THE NME regrets to report  
the death in Germany of  
Mr. L. O. Bosworth, OBE, man-  
aging director of Bosworth's  
Music Publishing Company. He  
was 66.

Mr. Bosworth had been man-  
aging director of the well-  
known publishing firm for some  
thirty years; he was on vaca-  
tion in Germany when he was  
seized with a heart attack and  
died almost immediately.

Speaking to the NME, Bos-  
worth's orchestral manager,  
Len Munsie, said: "Mr. Bos-  
worth was a fine gentleman,  
one of the old school. His death  
is a great personal loss to us  
all here."

Mr. A. F. Bosworth, brother  
of the deceased, now becomes  
managing director of the com-  
pany.

## TRUMPETS, PLEASE!

Eric Winstone urgently  
requires a second trumpet  
to join him immediately at  
Butlin's Holiday Camp,  
Clacton, to replace Ronnie  
Heasman who has now  
left the band. Applicants  
should phone Bill Elliott  
at once at Welbeck 3332.

Gig leader Fred Hedley  
requires a first trumpet for  
his band. Prospective  
leads should phone Fred  
at PUTney 7643.

Third leader short of a  
brassman is Britain's  
newest big-band profes-  
sional, Arthur Rowberry,  
who also requires a lead  
trumpet for his orchestra  
currently appearing at the  
Astoria Ballroom, Notting-  
ham.

Anyone interested should  
contact Arthur direct.

RECITAL. — Distinguished  
jazz writer and critic Ernest  
Borneman is to give a recital  
to the New Jazz Society at their  
meeting next Tuesday, July 22,  
at the "Cranbourne," Cran-  
bourne Street, W.C.2. His sub-  
ject: "A Critic Looks at Jazz."

## KENNY BAKER STARRING SOLO IN VARIETY

WHEN the new Bernard Delfont show "Television  
Highlights" takes the road in mid-September t  
play the Moss Empires circuit, one of the many big  
names starring in the production will be Britain's No. 1  
trumpet genius, Kenny Baker.

Famous in the past as a land-  
leader in his own right on one-  
nighters and concert appear-  
ances, and as leader of his  
"Baker's Dozen" on the re-  
cently-concluded "Let's Make  
Music" BBC series—which  
gained such popularity that an  
early return to the air is  
likely—Kenny will with this  
tour make his debut as a solo  
Variety artist.

He will be appearing on a  
very strong bill. Already fixed  
are personality-singer Billy  
Banks, comedy-magician  
Tommy Cooper and singer  
Betty Driver; another big name  
is still to be signed.

### Taylor suits Ros

BAGATELLE bandleader Ed-  
mundo Ros has called on  
Roberto Taylor to take over the  
stand there during the Ros's  
four-weeks' absence from their  
exclusive Mayfair "home."

Bob Taylor moves in on  
August 4.

LONDON fem altoist, Mary  
Louis, who appeared at the  
Royal Festival Hall Modern  
Concert, has landed a resident  
engagement every Saturday at  
the Grandison Ballroom, Nor-  
bury, fronting a ten-piece band.

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# Brum Bandleaders In Strict Tempo v Swing Fight

MIDLAND musicians are to meet in Birmingham to iron out the strict tempo versus progressive storm which is blowing up. Professional dancers and boppers will be invited to attend to express their views.

This move comes from band-leader Freddie Barratt who fronts one of the two resident outfits at the Grand Casino, Birmingham. For some time he has been campaigning for stricter tempo in ballrooms, and closer co-operation between dancers and dance bandleaders.

Freddie is taking his tape recording unit round a number of Midland ballrooms and bop clubs to record examples of strict tempo and progressive styles while bands are actually in session.

## FORUM

The bandleaders concerned will then sit out a forum with professional ballroom dancers and boppers to hear the recordings played over and give their views on the respective styles.

It is believed that by arguing things out in this way, a more satisfactory tempo for Midland dancers may result, and bandleaders will be left with a lot of useful information.

Freddie Barratt said: "I believe dance bands should play for dancers and not the small number of fans who appreciate complex playing. I also believe you can play strict tempo that is good to listen to as well as good to dance to."

Having put this theory to the test in his recent broadcast, which included no musical gymnastics, the number of encouraging letters he has read from dancer-listeners strengthens his convictions.

Several Midland bandleaders have expressed their willingness to take part in the forum. Most agree it will serve an extremely useful purpose by getting a cross section of views both from musicians and dancers.

**BRIGHTON.** — Royal Albion Hotel MD Richard Ames, who has just had his contract there renewed for the third consecutive season, is putting in a new modern-style trio at the Adelphi Hotel next door, to open on July 26 and play six nights weekly.

Personnel will be: Vic Connor (piano, accordion); Harold Mundell (guitar) and Len James (bass).

Ames will front the Adelphi group as often as Royal Albion commitments permit, and his Latin-American group from the latter hostelry will also appear from time to time at the Adelphi.

## STUDENT ORCH FORMING IN MIDLANDS

TWO of the Midlands most enterprising musicians have announced that they are forming a new Student Orchestra.

They are drummer Jim Billau and saxist Jack Clarke, proprietors of the "Band Box", which they opened in Wolverhampton five years ago, and which is now regarded as the musical centre by local musicians.

In addition they have secured the services of well-known trumpet player Ron Page, formerly with Teddy Foster, Ivor Kirchin and other London bands, and Taylor Frame, saxist and vocalist with Vincent Ladbrooke, Vernon Adcock, Hedley Ward, etc., as teachers for the Orchestra.

The proposed line-up is five saxes, five brass, four rhythm and vocalists and rehearsals are expected to take place on Sunday mornings.

A venue has not yet been definitely fixed but already many applications have been received and local band-leaders have also shown some interest.

## GLASGOW'S BUSY GOURLAY

COMING to the end of what has been an even-busier-than-usual week is Ian Gourlay cheerful king-pin of the BBC's Scottish Variety Orchestra.

On Monday, he was on the air as a conductor in two programmes; Tuesday saw him appear as featured vocalist with the SVO. On Thursday, he was singing and playing his saxophone over the ether; tonight, he can be heard playing piano accompaniments for a 20-minute revue he also wrote the music for; and in tomorrow's Scottish dance music programme, Ian will be there behind the clarinet!

## VOGUE RECORDS BROKEN (INTO!)

THE first floor premises of the Vogue Record Company in Charing Cross Rd., London, were broken into last week-end, and about £25 was taken.

Speaking to the NME, Vogue Records chief Doug Whitton said: "The thief got into the building through a second-floor window after scaling a drain-pipe. There are several other offices in the building, but ours was the only one to suffer."

"Whoever did it can't have been a particularly hip character—all the records are still there!"

**READING** — Local music-shopowner/bandleader Norman Hackett has just landed the coveted date at the Manor, Welme, Oxon, to play for the open-air ball, to be held there on July 30.

Line-up for this and all other current commitments will be: Bert Martin (trumpet); Paddy Hoey (clarinet); George Chandler (bass, guitar); Frank Robinson (piano) and Bill Upshaw and Norman himself (saxes).



The Deep River Boys take over the instruments of Sven Asmussen and his Band, while the Asmussen boys reciprocate with their version of the Deeps' famous bow—a picture taken in Sweden and rushed by air to the NME.

## DEEP RIVER BOYS DUE BACK

### DIAMONDS FOR PEARL FROM TEDDY

LAST week it happened: Pearl Carr and Teddy Johnson brought a three-year-old suggestion into reality—and got engaged!

The suggestion came from listeners to the BBC's "Black Magic" programme. "You sing so well together," they said. "Are you married or engaged?"

Which gave the two singers ideas—ideas that were finalised last week.

And just to clinch the romantic angle the pair got engaged on the day that they waxed their first duets for Columbia—titles, "No One Could Love You More Than I Do" and "My Heart's Desire."

Teddy meanwhile continues his tour with the Jack Benny company—this week at Glasgow.

Of Benny, Teddy says: "Working with him is a grand experience. He's helpful, kind and very considerate. In some ways, he reminds me of my father."

Which latter comment draws from "Old Meanie" a lifting of the famous Benny eyebrow and a highly expressive "Hmmm..."

### PRIMROSE SWITCH TO LIPTON'S OTHER GROUP

PRIMROSE Hayes, vocalist with Sidney Lipton's Orchestra at Grosvenor House and wife of saxophonist Harry Hayes, has arranged with Sidney Lipton that she will no longer be appearing regularly with his number 1 Orchestra.

Primrose will now sing with the number 2 group, appearing with the former only for broadcasts and occasional other dates.

The NME understands that this arrangement has been made in order to give Primrose some free evenings.

### HERE AFTER SWEDISH TRIUMPHS

PRIOR to their opening at the London Palladium on August 4, the Deep River Boys are making an appearance on TV in "This Is Show Business" on August 2, and flying to the Isle of Man for a concert there on Sunday, August 3.

This news reached the NME this week in a letter from the Deeps' manager, Ed Kirkeby. In this letter, Ed raved about the hospitality which had been extended to them in Sweden, where they have just completed a four-week stint in Stockholm.

Currently fulfilling a five-night engagement at Furuvik, the group opens on Monday in Goteborg for three days; then, after a one-nighter in Malmo, they take the boat to Britain.

### Gordon Franks joins Latin-American Music

WELL-KNOWN free-lance pianist-arranger Gordon Franks, prolific sessioneer and arranger for many name bands, last week joined the exploitation staff of the Latin-American Music Publishing Co., a branch of Southern Music.

Accompanist in the past to such names as Dolores Gray, Bill Johnson, Christine Norden and Hermione Baddeley, Gordon is also a composer; his first number, "Cuban Nocturne", has just been published by his new employers.

### BOB HARVEY'S WAX DEBUT

YOUNG British singer Bob Harvey, who for over a year now has been serenading the customers at the Carousel, Piccadilly, makes his debut on wax next month with the release of his first two sides for the Parlophone label.

Titles are "Waltz of Páree" and "No One Could Love You". Bob broadcast on Wednesday of this week in Jimmy Grant's "Melody from the Stars".

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# LES PAUL SURPRISE

Behind the latest New York News with

## BILL COSS

Les Paul has heart attack.

**BEHIND THE NEWS:** This is news that has been rather jealously guarded since Saturday June 21. Les suffered a slight attack in his dressing room at the Paramount Theatre in New York City and missed two shows while being examined by a hastily called doctor. The doctor advised Les to cancel the rest of his engagement for a vacation, but he decided to finish the job first and then take it easy for a while.

The proposed vacation will not seriously hamper his future commitments.

I view the event with more concern than I would usually, because all of Les's energies are needed now for further work on the act. Their New York showing was largely disappointing, drawing neither the crowds nor the applause of their last appearance.

The inevitable difficulty of stage performances, when you've gimmicked records has slowly caught up to him even though they have managed to give Mary two voices by having her sister sing with her, hidden in the wings.

But the overall sound is missing, and the people are dissatisfied, I think, with what they hear. Some new and distinctive songs and a distinctive sound, that can be done on the stage, are real necessities from hereon.

Columbia Records top hit producer.

**BEHIND THE NEWS:** Of the 179 published sides that Columbia Records has issued in the first six months of this year, 22 have been hits, giving that company a 12.3 hit percentage as against an industry-wide 4.2 per cent. Capitol Records has climbed steadily during this period, ending up next strongest with a 5.5 percentage mark.

Things not OK with Kaye.

**BEHIND THE NEWS:** A new kind of revolution has hit the music business. Key sidemen from the Sammy Kaye band have left Kaye and formed their own orchestra which is due to begin work soon. Actually, according to spokesmen for the band, the men are leaving for economic reasons. They insist that Kaye is really leaving them, because he hasn't tried to book the band. The band is booked for only one night in the next ten weeks. The news took the music business by surprise. No one seems to know what has happened to Kaye, but it's

definite that he'll have to form a new band to meet any future commitments. Meanwhile Kaye and his manager issued a report that it was all somebody's imagination.

Duke Ellington planning new concert.

**BEHIND THE NEWS:** This kind of news is always a big event among jazz fans. Yet it's as indefinite and frustrating news as can be imagined. Duke has a habit which not many people are familiar with. His composing is generally done at the last minute, often after the programme notes have already been written. This accounts for the difficulty some people

have in trying to follow a given composition from the notes at an Ellington concert. Right now, Duke is speaking characteristically and picturesquely about his new concert, describing his germ of an idea as a "kissy-pink" mustachioed germ dressed in the most flamboyant of clothes.

**BRIEFINGS:** Nellie Lucher has left Capitol Records for a try at Columbia... Bob Hope has been signed by Decca Records to make an album with Bing Crosby and Peggy Lee of bits from their new picture, "Road to Bali"... Trumpeters Roy Eldridge and Erskine Hawkins have a new combo... Johnnie Ray got a gold record from Columbia for hitting the two million mark on sales of his record "Cry." Johnnie expects to gross one million dollars this year. After fees and taxes this should amount to a 100,000 dollar net.



Stapleton vocalists Jean Campbell, Dave Carey and Monty Norman, with bassist Tim Bell in a happy group at the Stapleton Band Party.

## BIG WINTER BREAK FOR SANTIAGO

**L**ATIN-AMERICAN bandleader Santiago Lopez, whose departure from the Astor after a long residency was announced in the June 20 NME, has now signed an exclusive representation contract with Maurice Kinn. The NME is able to announce that on October 6 Santiago's Orchestra will be taking up residency in a famous West End club whose name we are not at present permitted to divulge for contractual reasons.

Prior to this booking, the Latin-American group will be undertaking a series of variety engagements on a number one circuit, as well as their first-ever one-night stand, at Weymouth, as soon as Santiago Lopez returns from a visit to his native Spain.

Also signed to the new company which Maurice Kinn is forming on his return from America at the beginning of

August, is the Arthur Rowberry Orchestra.

The Rowberry band is currently resident at the Astoria, Nottingham, and has been doing such good business that there is every likelihood it will be asked to play there again next year. The current Astoria contract ends on October 4, and Kinn is now negotiating for them to do a winter resident season in the south of England.



Cyril Stapleton welcomes (l. to r.) Pearl Carr, BBC's Johnnie Stewart and Johnny Johnston to his sixth band party at the Celebrite on Tuesday.

## LATINFORMATION

**D**URING Ciro's summer closure it was proposed that Ramon Lopez should tour Germany. Negotiations for this have now fallen through, consequently Ramon has decided to take his holidays now. Personality trumpeter Dennis Walton is fronting the Lopez Orchestra at Ciro's during Ramon's absence.

Ex Ros Trumpet Ronnie Mills has gone to Brighton for a short season fronting the Alex Osborne band.

Nervous breakdown forced drummer Clinton Maxwell out of the Casino show "Latin Quarter." Leslie Weekes has been depping for him, but now happy to report that Clinton is back looking as fit as ever.

Milton Grayson, vocalist with the Katherine Dunham show returned to the USA aboard the "Queen Mary" last week. Meanwhile the Dunham entourage moves on to Copenhagen.

Vocalist Guy Loraine has now returned to the Hermanos Deniz band after a month's lay-off owing to glandular trouble.

Xavier Cugat, his Orchestra, and Revue, opened at the Edgewater Beach Hotel in Chicago, on June 13.

I recently reported in the NME columns that the Hermanos Deniz Band were the first L/A band to appear at the Royal Festival Hall. The following week, reader G. Broadbent, of Barnsley, wrote in to say that Francisco Cavez was the first.

I have since received a letter from Don Phillippe contradicting both by stating that he was the first band to appear there.

All contenders for the "Festival Hall Stakes" are requested to send in details and dates so

that the appropriate prize may be awarded.

Talking of controversy, in my last column I spoke of "Delicado," I quoted: "There are no less than twenty-four different recordings of it."

Since then I understand that this has been topped by "Pretty Bride." Although the official figures are not yet known, I am told that in France alone, there are over thirty recordings of it. Can anyone beat this?

A few months back the saying was "Rags are the rage"; then it became "Waltzes are wonderful." Now it looks like "Tangos are tops."

"Blue Tango" and "Kiss Of Fire" are still fighting it out for top honours in the USA with "The Mask Is Off" creeping up behind, and "Strange Sensation" (based on the old "La Cumparsita") looking like new competition.

New numbers worth a "look-see" are "Blendeena," a Castilian waltz, written by Freddy Grant, and a guaracha "The Cuban Nightingale."

The record label said "Noche de Ronda" a bolero, played by Noro Morales and his Orchestra. This number is not the type that one usually associates with Morales, so, thinking that maybe he had added some of his usual fireworks, I put the record on and listened.

I heard, "Noche de Ronda" a bolero, played by Noro Morales and his Orchestra. Another authentic gone commercial...

Some very nice high register trumpet can be heard on the Luis Arcaez record of "Trumpet Mambo."

GOURD TIME CHARLIE

# FABULOUS PHIL

(Continued from page 5)

singer an environment; a soil in which to grow. A performer can only project convincingly on a certain level, and to find that level is the coach's first task.

"Dorothy Dandridge, for instance, is far removed from the sultry climate of Lena Horne, even though some people have tried to compare them. In short, one must be shown a way to express oneself, and not lean uncomfortably upon the style of another, fundamentally dissimilar individual."

To say that Phil has the knack of bringing out the good in others is a gross understatement. His list of one-time

clients gives positive proof of this. To those previously named, add Vivian Blaine, Georgia Gibbs, Billy Daniels (who sang on the 1945 HMV recording of "Together" with the Phil Moore Four), Perry Como and Julie Wilson with whom he was appearing in London cabaret earlier this month.

Returning to MGM just over a year ago he made a torch-singer out of Ava Gardner for her rôle as Julie in "Show Boat."

As Music Chief and Executive Vice-President of Discovery

Records he waxed his own major instrumental works including concertos for trombone and piano, and a "Fantasy For Girl And Orchestra" which he created for Annette Warren whom we will shortly be seeing over here.

To write these, he tells us, "I lived in an artist's hovel for six months, with candlelight for atmosphere and an un-grand piano."

In the last three and a half years Phil's record sales have rocketed to over three million, most of these being sides cut by the Four.

He recently completed a cartoon short for UPA.

Many additional names should have been mentioned in this narrative. A few of them are Harry James, Kostelanetz, Louis Armstrong, Hazel Scott, Woody Herman and Paul Robeson. Phil has had connections with them all at one time or many.

That one man could accomplish all that he has in a lifetime would be remarkable. In thirty-four years, it's a miracle!

**FOOTNOTE:** Phil Moore who has just spent a 17-day visit in London and Paris, flew back to his Carnegie Hall home from Heathrow last Wednesday (16th).

Before he left, however, we were able to get the exclusive pictures which head this article.

Crosby to become a contract player at MGM; to Ella Mae Morse, who was with Freddie Slack's brand new band in 1942 when Phil fashioned the style-setting presentation of "Mr. Five By Five" that did so much towards putting both leader and vocalist on top; only a fortnight ago Phil dropped in on Freddie at his new resident venue, Billy Eckstine's "Crescendo" night club. There he met the guitarist with the band—our own Dave Goldberg. Phil also worked in New York with Mildred Bailey on her weekly CBS radio show.

It is, as you must know, for his vocal coaching that Phil Moore is probably best known and highly respected, so a quote from him on this subject seems very much in order: "What I try to do is to give a

# James Asman reviews Alan Lomax's new book about 'THE INVENTOR OF JAZZ'



A unique picture of Jelly Roll Morton, taken in Chicago round about 1921-2.

**F**ERDINAND LA MENTHE, better known by the million-odd jazz lovers in Britain as Jelly Roll Morton, claimed he created jazz in New Orleans around 1902, would rather have achieved fame as the world's champion billiard player, and died in fear of Voodoo.

In May, 1938, Jelly Roll Morton was invited to record the story of his life for America's long-haired Library of Congress. The recording took over a month, with Jelly playing the piano of the Coolidge Chamber Music Auditorium and talking softly into the nearby microphone.

Only one or two complete sets of albums are known to be in this country made from this historical recording date and the cost of a set is nearly £50!

The story Jelly Roll Morton told was the story of New Orleans jazz music, born 50 years ago along the muddy waters of the Mississippi River.

As a young Creole in New Orleans at the turn of the century he danced in the Mardi Gras festivals; sang the French-Negro street cries, and joined his family at church singing Spirituals and hymns.

He fought in the street fights with Negroes and whites, and some of the legendary figures of jazz fought with him. The music around New Orleans belonged to the marching brass bands, the dance hall string quartets and the new generation of ragtime pianists.

Jelly was still in his early teens when he began to make a name as a rag pianist, playing the marches of the brass bands, together with popular music of the day.

The cradle of jazz was the Tenderloin district of New Orleans around 1900, wide open to every slick gambler, every high-stepping young Creole, and rich with blazing lights and the new ragtime jazz of the Game Kid, Scott Joplin, Tony Jackson, and young Ferdinand Jelly Roll Morton.

Many years later Morton

heard a broadcast by Blues composer W. C. Handy, who wrote "St. Louis Blues" claiming to be the originator of jazz and the Blues. He blew up and sent a 4,000-word letter to the Ripley "Believe It or Not" programme.

"It is evidently known, beyond contradiction, that New Orleans is the cradle of jazz, and I, myself, happened to be the creator in the year 1902," stated Jelly Roll.

It was this outburst, in 1938, that gave Morton a chance to regain the spotlight he had lost for several years. He made more records and finally visited the Library of Congress to tell the colourful tale of New Orleans jazz.

Morton's records, and many are obtainable on HMV and other labels in this country, prove him to be a great ragtime pianist, a fine musician and a perfect jazz arranger. His numerous recordings with his Red Hot Peppers on HMV are now acknowledged to be amongst the greatest jazz on wax in the world.

Jelly Roll Morton, christened Ferdinand La Menthe, suffered from the music slump in the States along with other jazz idols. Work grew less easy to find and his recordings ceased. He too had trouble with the

Union and from 1930 saw a constant run of bad luck.

He met up with a West Indian song writer and they became business partners. When they quarrelled Jelly believed himself to be the victim of a Voodoo curse. Coloured powders appeared in various places in his office and Morton was in fear of his life.

He finally fell ill and died in Los Angeles in 1941. His undertaker stole the diamond set in his front teeth, and Jelly Roll Morton, "Mister Jelly Roll", robbed of hundreds of tunes and songs during his lifetime, robbed of fame and fortune when he grew older, suffered the final indignity in his coffin.

Alan Lomax, who recorded Mister Jelly Roll at the Library of Congress back in 1938, has now published the story of this fabulous character of real jazz based on the scores of records he made in Washington. The book, "Mister Jelly Roll" (Cassells, 18s.), is an exciting drama of jazz, American history, folk lore and Voodoo practices.

It is the story of Jelly Roll Morton, the fortunes of a New Orleans Creole, the "Inventor of jazz", told simply and feelingly by a man steeped in the subject who writes with authority, intelligence and insight.



Two well-known jazz guests are here seen starting out for the Royal Wedding on Tuesday. Pianist Ralph Sutton is on right, with Sinclair Traill, chairman of the NFJO.

An interesting appendix to the book is the music and lyrics of some of Jelly Roll's famous numbers, and a 40-page discography by Thomas Cusack is included in a very good 18s.-worth.

## JAZZ ROUND-UP

**JOHN SELLS**, the trombonist with the Locarno Jazz Band, was celebrating his last hours of freedom on Friday, July 12, at the Catford Jazz Club when the band made a surprise visit.

In a bright evening of live jazz they shared the bandstand with George Webb's Dixielanders and the Mike Jefferson Trio. John Sells, by the way was married the next day to Maureen Ancion at the Holy Trinity Church, Southall.

Meanwhile the Locarno Jazz Band play every Sunday night (correct your copy of NFJO Blue Book which lists Saturday) at their own club at the Viaduct Inn, Hanwell.

Robin Scutt rang us up the other day to remind us of the excellent series of jazz broadcasts on the BBC French Service—224 metres between 8.30 p.m. and 9 p.m. On July 13, Robin featured the London Jazz Group, a pick-up group composed of Arthur Mouncey on trumpet, George Chisholm on trombone, Billy Amstell (clarinet), Mike McKenzie at the keyboard, Joe Deniz and his guitar, Tiny Winters (bass) and Jock Cummings on drums.

After seven years, this is a reincarnation of the jam session music made popular by Robin and Mark White, featuring musicians from the old Ambrose band and the RAF Quintet.

On July 20 Max Jones is scheduled to present a recital on the Blues starting at 8.20 p.m., and Denis Preston gives his quarterly "Jazz Roundabout" on July 27, beginning at the same time. August 3 is a Listeners' Requests programme, whilst colleague Hector Stewart of the NME will talk on Kansas City bandleader Bennie Moten on August 10. Why leave it all to the French?

Cyril Scutt, of Boogie Woogie piano fame, is looking for a good bass player to fill out his Trio to a Quartet. Cyril tells

me that he also interested in finding another George Melly—any offers?

He could also use a girl jazz vocalist, and you can contact him c/o JAZZ PAGE, NEW MUSICAL EXPRESS, 5, Denmark St., London, W.C.2.

Meanwhile Cyril is busy touring seaside towns during this hot, sunny weather with New Brighton fixed up for July 20, Morecambe on August 3 and Hastings on the 10th.

Ron Simpson's Commodores are featured every Thursday night at the Club du Faubourg in New Compton Street, W.C.2., home of the old Delta Jazz Club.

Lonnie Donegan's Jazz Band, who also will be presented at the "Jazz Matinee" show at Battersea Festival Gardens on Saturday, July 19 at 3 p.m., play every Monday night at the South London Rhythm Club at the "Harrow Inn", Abbey Wood, S.E.2.

George Webb's Dixielanders can be found every Friday night at the Catford Jazz Club, "King Alfred Tavern", Catford, S.E.6. George Melly accompanies Mick Mulligan and his Magnolia Jazz Band around town and can be found on Wednesdays at the Worcester Park Jazz Club, "Queen Victoria", North Cheam, and Fridays at the West End Jazz Club, 44 Gerrard Street, Soho.

Neva Raphael's guests at the Catford Jazz Club every Friday, and on Saturday and Monday at the London Jazz Club in Oxford Street. Good hunting!

After Saturday, July 26, "Jazz Matinee" will not remain a weekly feature at the Battersea Festival Gardens. The NFJO has decided to cancel this show at the Fun Fair owing to the poor attendances recorded at the turnstiles at the Gardens since the season began.

The latest edition of the

NFJO Southern Area Bulletin, "South" has come to hand with some more news of activities in the "Deep South".

The main items include news that the Southampton Rhythm Club has closed down for the summer, the Winchester and District Jazz Club has now added live jazz to their meetings in the form of the Pine City Stompers from Bournemouth and the Portsmouth Jazz Band, and several famous Southern modern groups have broken up.

First of these is the Ronnie Horler Quintet, winner of a number of "Musical Express" contest awards. The Horler group also aired on BBC Jazz Club last April in an outside broadcast from the Southampton Rhythm Club. Ronnie and pianist Ray Ember are joining Bert Osborne's local dance orchestra.

Jimmie Kerr and his Orchestra, with their Royal Pier Pavilion contract completed, also disbanded. Leader Jimmie will be occupying a music stool for a summer cruise on the Mediterranean—lucky man!

Snub Moseley's Band, visiting Butlin's Holiday Camp recently, have long since been introduced to British Jazz enthusiasts via their records on the Brunswick label.

Snub, ably handling a slide trumpet (second cousin to a trombone), leads a small group consisting of Willard Brown (reeds), Bob Carroll (trumpet), Call Cobb on piano, Frank Clarke (bass) and A. Godley on drums in a 1941 recording of "Snub's Blues" on Brunswick 03449.

A later release, made in 1942, features Moseley again on slide trumpet with Buster Smith on alto, Courtney Williams on trumpet, Hank Duncan (piano), John Brown (bass) and Joe Smith on drums with "Blues at High Noon" on Brunswick 03462.

## BOOGIE FROM 'WAY BACK

by **HECTOR STEWART**

**ROMEO NELSON**  
"Head Rag Hop"  
**MONTANA TAYLOR**

"Indiana Avenue Stomp"  
Recorded in Chicago, 5-9-29 and  
23-4-29 respectively.  
(Vocalion V.1011)

**A**NOTHER from Vocalion's "Origins of Jazz" series, which lives up to its description more accurately than most. Whatever the origins of boogie woogie, Romeo Nelson certainly remains one of the most obscure and primitive-sounding pianists who ever recorded in the idiom.

It's a great pity that he completely vanished after making only four sides. But as William Russell mentioned in "Jazzmen," the South Side section where Nelson lived was levelled to the ground in the mid-thirties, and he might just as well have been buried in the debris. "Head Hop" suggests what the music might have sounded like in its raw, rural state before coming to town where more progressive exponents got hold of it.

Nelson's playing, although crude by such standards, possessed a compelling vitality. It also illustrates clearly some of the basic characteristics of the

music and the weird dissonances arrived at by the left and right hand lines.

During his performance, Nelson converses agreeably in two voices—a trick of Pine Top's from an earlier disc. He even copies some of Pine Top's patter. It fits well with the music and makes for an entertaining as well as an historically valuable item.

Montana Taylor was another of Chicago's early boogie men, although he had the good fortune to be run to earth and recorded again in 1946. Like most outstanding boogie players, he possesses a highly personal style, although on rather more conventional lines than Nelson's.

In his piece he commemorates one of the South Side's most renowned thoroughfares, combining thoughtful phrasing with fine swing and enthusiasm.

**T**HERE were several kinds of cornet on Brighton beach last Sunday (12th) when the Cranford and Albemarle Jazz Clubs took coach to Brighton and presented the Crane River and Albemarle bands to packed breakwaters in a pre-lunch sand-dance.



# THE WILD-EYED GENIUS

MIKE BUTCHER discusses the paradox of great bop pianist

## BUD POWELL

CONFINED to a New York hospital bed, the flaming talent of pianist Bud Powell is now burning low. Tomorrow, perhaps, it will be brighter than ever, for such is the unpredictability of this unfathomable man.

Almost half his time in recent years has been spent under medical supervision for mental disorders. The other half, he has devoted to producing music of unquestionable logic and coherence.

It was in November, 1944, that your correspondent first became aware that Earl Powell, featured soloist with Cootie

Williams and his Orchestra, was no ordinarily competent hack.

A review of the band by Leonard Feather in "Metronome" had suggested that the twenty-year-old boy lived up to his name by sounding like a compromise between Earl Hines and Mel Powell, but hearing was believing, though what was to be heard at the Savoy Ballroom almost passed belief.

Here was a technician with the kind of facility that makes all things seem possible, and a profundity of ideas that

All the way from Brittany come this week's

# HALL MARKS

Sables-d'Or-les-Pins, Friday.

HERE at Sables d'Or, things are very beautiful and very quiet. There is so much sand that it takes a good ten minutes to reach the sea, so I've had plenty of time en route to ruminate about the jazz scene I left behind in London.

The present may be somewhat stagnant (see "Attack," NME, 25/4/52), but as far as soloists are concerned, the future looks pretty bright to me.

There are so many youngsters all over the country who have the right idea and the right approach to modern jazz, and it will be a crime if these boys are not encouraged and given an opportunity to develop their ideas.

My personal choice for the Outstanding New Soloist of the Year is definitely 25-year-old tenorman from Blackpool, Roy Sidwell. I've heard him on five different occasions now, and though like the best in any sphere of life, he has his share of "off-moments," he has never failed to impress me.

What I like best about Roy's playing is the way he takes about five choruses at a time, feeling his way round the changes, and all the time building up to an inspired but always tasteful climax.

Don Rendell is about the only established star to whom I can compare him in this respect—and talking of Don, what a pleasure it always is to hear him blow, especially when he's fronting a rhythm section with Tommy Whittle. Don't think I've ever heard two tenormen with so much mutual musical sympathy.

Reverting to the "new boy" situation, there are several others around who should have matured in a couple of years or so, notably tenorman Geoff Alderson (Carl Barriteau) and Johnny Marshall (Teddy Foster), both of whom have what it takes to be stars of tomorrow.

On alto, there's Geoff Taylor, whom I haven't heard for a couple of months now, and the Northampton boy, Roy East,

who should come to London to learn and listen. On trombone, Tony Russell and Ken Wray (though by no means new to the profession) are at last beginning to receive the recognition they so rightly deserve.

Among the pianists, there's Ralph Dollimore of course—the most original piano stylist we've had for several years; Bill McGuffie with his somewhat Bruebeckish inflections; Harry South, who's beginning to get a lot of sessions now; a youngster just out of the RAF named Maurice Biella; and an enigma from Scotland, Pat Smyth, whose work is well-known to most London piano modernists.

The best young drummer I've heard this year is Alan Ganley, now with Jimmy Walker. I think he'll be pretty good.

And, thank goodness, at last people are beginning to rea-

lise that in Phil Seaman, we have possibly the greatest big-band drummer this side of the Atlantic.

Guitarists? Ex-Fox sideman Ray Dempsey is a name to remember, and Ken Sykora, too. On bass, Stan Wasser and Pete Blannin are the two comparatively new boys who stand out over the past year or so. And there's a bassist who also plays piano, Kenny Napper (in the Army at the moment) who looks like Johnny Dankworth's brother. Remember his name, too. He's got the right idea.

And last of all, trumpeters. Here, the position is very sad. After the advent of Messrs. Hunter, Deuchar and Blair, there's been no one, and I haven't even heard of any possible future stars. Perhaps you have? If so, wish you'd let us know. Surely there are some in Scotland?

Well, I must go. It's time for an aperitif. Hope all this hasn't bored you. It's so beautiful here, wish you could all share it with me. I'll be back in town on the 19th, so maybe we'll see some of you then? For now, au 'voir!

TONY HALL.



Tony Hall introduces tenor-star Tommy Whittle to the Music for Moderns' Jazz Club at Reading on a recent visit.

# the modern mood

securely harnessed the cascading streams of notes.

Powell recorded with Cootie on Hit, Majestic and Capitol, and stayed with him for almost three years. He was subsequently heard along 52nd Street with Gillespie, Don Byas and Allen Eager and on wax with Charlie Parker, Jay-Jay Johnson, Kenny Clarke and others until his first serious bout of illness forced him out of circulation throughout 1948.

## Inspiration

Since then, he has worked spasmodically, usually with his own trio, but his unreliable mental state has robbed Bud of any real security.

Long and widely assessed as the greatest of all pianists to emerge during the bop era, Bud Powell has been a source of inspiration to almost all his contemporaries. His own style certainly stems basically from Hines, as Leonard Feather suggested, but a more direct comparison can be made with Billy Kyle.

Several combo sides featuring Bud are available on British

labels—those with Charlie Parker on Savoy, such as "Chasin' The Bird" and "Donna Lee," and "Royal Roost" with Kenny Clarke (HMV) are reasonably representative — but from his solo sessions we are only offered "Ornithology" and "You Go To My Head" by Vogue, neither of which could be called quintessence of Powell.

## Recordings

In America, two LP sets devoted to his work have been put out by Mercury Records, another by Roost and a fourth by Blue Note. Between them, they display every facet of his greatness, from the contemplative "Body and Soul" (on the second Mercury record) to the nonchalance of "Somebody Loves Me" and the dazzling pyrotechnics of "Indiana" (both Roost).

There is a possibility of further Powell issues by British Vogue, drawn from Roost or Blue Note masters, but disappointing sales of the "Ornithology" / "You Go To My Head" coupling make this less than likely at present.

## RECORD REVIEW

Harry Klein, with the Ronnie Ball Trio  
"Negotiation" (Klein). "Cu-Ba" (Payne, Fuller).  
(Esquire 10-236)

Harry Klein (baritone saxophone); Ronnie Ball (piano); Pete Blannin (bass); Tony Kinsey (drums).

SCRAPING the bottom of the barrel that Ronnie Ball filled to the brim prior to his departure for the States, Esquire Records have come up with a lucky dip.

Your reviewer has long held the opinion that little Harry made a smart move when he bought a big horn to stack alongside his alto. His train of musical thought is best expressed in the lower registers, where his sound also sits most comfortably and his control seems super-sure.

"Negotiation" is as tuneful a theme as you could wish to meet, and the variations never fall out of line. Not all the phrases are fresh, but they are set down in fluent order, and keep swinging gently along.

Ronnie's solo spot is not all one might have hoped for, but as a unit the Trio offers an object-lesson in unanimity of purpose and rhythmic subtlety.

You may know "Cu-Ba" from Charlie Barnet's Capitol version, or perhaps you heard the arrangement of it that Harry wrote for the short-lived Kenny Baker band. It is a side that the boys did not really wish to make, though as a stylised routine it has its points.

# THE SWEDISH FANS AND ARNE DOMNERUS

WHILE most modernists continue to shake their heads in wonder at the alto wizardry of Arne Domnerus, whose appearance at the NFJO's Royal Festival Hall jazz concert made sense out of the shambles, at least one of Arne's compatriots begs to differ.

"Domnerus gave no real idea of what he can do" insists Björn Fremer, before leaving town after a ten-day visit. "His whole individuality was lost, and all that he played was just secondhand Parker."

"Arne is really an extremely personal player, you know. The nearest comparison I can think of is the way Johnny Dankworth used to sound in 1949, when he visited Sweden to work with Domnerus on a series of Sidney Bechet concerts. They both registered so strongly then that it is impossible to say which was the better."

Fremer, we should point out, is one of Sweden's foremost jazz experts. He contributes to both "Estrad" and "Orkester Jour-

naalen," the country's two internationally famous popular music periodicals, and has spoken about jazz on the radio.

He is a student lawyer at Lund University, 22 years old, and, in his own words, one who takes music very seriously. "I am working hard to make people understand that jazz is an art," he told us.

Somewhat surprisingly, he names Charlie Parker as the most intelligent musician he has ever met, and we have asked him to elucidate this viewpoint for a future issue.

Reverting to Domnerus, Björn stressed how disappointed Arne was at not being able to play with the Geraldo Orchestra on his London appearance.

"In Sweden, there are no big bands, and Dompan — that's what we call him — was looking forward to this unique experience. He had bought arrangements from Lars Gullin, Gunnar Svensen and Gosta Theselius, as well as writing some himself."

# CAN YOU WRITE A LYRIC FOR £25?

A NEW type of songwriting competition which should have a wide appeal, can be heard in Rowntree's "Stars of the Evening" programme, broadcast Monday to Friday at 7.45 p.m. over Radio Luxembourg.

From now until August 1, there will be played on the programme each evening a waltz called "Waltz Without Words," written by a well-known figure in the music business under the nom-de-plume of Edward Powell.

Listeners are invited to submit lyrics to fit the music, and the winning lyric—which will be selected by Gordon Crier (producer of the series) and representatives of the Decca Record Co. and Francis, Day & Hunter, Ltd.—will earn its author a cheque for £25, plus the usual author's royalties for subsequent record and sheet music sales.

Messrs. Francis, Day & Hunter, have agreed to publish the winning lyric, and the Decca Record Company will record it. The tune itself is already available to the public recorded by Cyril Stapleton's Orchestra on Decca F.9939, and sheet music copies are already on sale from F D & H.

Closing date for entries is August 5, and entries should be sent to Rowntree's at 40 Berkeley Square, London, W.1—not to the NME.

## BANDS AT THE HOLIDAY RESORTS

- AYR**  
Butlin's: Joe Daniels
- BRIGHTON**  
Norfolk Hotel: Jeffery Essex  
Palace Pier: Burt Green  
Aquarium: Al Collins
- BROADSTAIRS**  
Pavilion: C. Barker
- CLACTON**  
Butlin's: Eric Winstone, Len Rooker  
Ocean: Maurice Dixon  
Kay's Bar, Butlin's: Gil Coombs  
Blue Lagoon: Teddy Dobbs
- CLIFTONVILLE**  
Café Normandie: Murray Pilcer  
Cliff Café: Murray Pilcer
- DOUGLAS, I.O.M.**  
Derby Castle Ballroom: Stanley Barnett
- EASTBOURNE**  
Pier Ballroom: Tommy Woolf  
Devonshire Park T.: Norman Burns
- FILEY**  
Butlin's: Albert Dunlop
- GT. YARMOUTH**  
Wellington Pier: Burt Galey  
Marina: Wardini  
Britannia Pier: Neville Bishop  
Regal T.: Harold Hall
- LLANDUDNO**  
Winter Garden Ballroom: Laurie Williamson
- LONDON**  
Festival Gardens: Bernard Stein  
Festival Gardens: Billy Wells  
Festival Gardens: John Thorpe  
(Military)  
Festival Hall: John Farley
- NEW BRIGHTON**  
Pier: Eddie Mendoza
- PAIGNTON**  
Charles Shadwell
- PRESTATYN**  
Holiday Camp: Leon Cochran
- PWLLHELI**  
Butlin's: Ivy Benson  
Butlin's: Wilf Green
- RAMSGATE**  
Pavilion: Eddie Payne
- SCARBOROUGH**  
Spa Royal Hall: George Crow
- SKEGNESS**  
Derbyshire Miners' Holiday Camp: Johnny Robins  
Butlin's: Syd Seymour  
Butlin's: Al Freid  
Butlin's: Cecil Black
- SOUTHPORT**  
Lord St. Boulevard: Jimmy Leach
- SOUTHSEA**  
South Parade Pier: Frank Lane
- WESTCLIFF**  
Bandstand: Don Rico
- WEYMOUTH**  
Pier Bandstand: Ralph Sharon
- WHITBY**  
Spa Pavilion: Reginald King
- YARMOUTH, I.O.W.**  
Savoy Holiday Camp: Laurie Horne

## DANCE BAND NEWS FROM THE ISLE OF WIGHT

**GIG-KING** George Wilkinson has built up a very fine connection during his six years' residence at the Isle of Wight, supplying bands for many first class hotels as well as clubs and dance-halls all over the island.

A multi-instrumentalist, playing solovox, marimba, drums, Hugh Cook (bass), Reg Davies (guitar and vocals), Cyril Daish (trumpet arranger), Charles (Chip) Aram (tenor); and Authur Lewis (trombone).

**RAF SQUARE DANCERS** Such is the pressure of engagements handled by George that his brother, drummer Jack Wilkinson, has left London and taken up residence down there to help out both musically and in a managerial capacity.

One of George's many commitments—and rather a novel one at that—is a weekly visit to an RAF camp at Calshott, which entails a half-hour trip over on a launch supplied by the promoters, complete with eight-piece band, caller, and a team of eight demonstrators for square-dancing.

George was late on parade recently owing to car trouble and arrived to see the launch already out to sea, and the onlookers were treated to the spectacle of George in "National" costume of highly-coloured check shirt and blue jeans, frantically hopping up and down and waving his arms to attract attention.

**HOLIDAY CAMP GROUP** Fortunately he was spotted by someone on the boat and it returned to pick him up.

These square dances are meeting with enormous success. Another snappy little outfit pleasing the steady flow of visitors to Warner's Holiday Camp at Puckpool is the Ronnie Mack Quartet.

With Ronnie who leads on tenor (and doubles piano and funny man) are George Fothergill (piano); Ian Leal (drums); Owen Tong (guitar).

Before landing the responsible job of bandleader at the holiday camp Ronnie was pianist with George Wilkinson at the "Ritz" Starboard Club at Seaview, where he nightly delighted the patrons with his vivid impressions of Nellie Lutcher, Fats Waller, Hutch, etc.

## POP SONG BY STRAIGHT COMPOSER

**YOUNG** film music composer Malcolm Arnold, whose work on such films as "Curtain Up," "The Holly And The Ivy" and "Sound Barrier," as well as many orchestral compositions which have earned him high praise from many eminent musicians including Sir Adrian Boult, has just written a pop. Composed for the film "It Started In Paradise," and with lyrics by author and TV "What's My Line?" personality Marghanita Laski, the song—"Young Love"—is to be featured in a cabaret sequence and sung by Diana Decker.



## BRITISH SUCCESS IN BARCELONA

### Reavey Gains Second Place in World Solo Accordion Trophy

**JAMES REAVEY**, dynamic accordion star, won second place in the World Solo Accordion Trophy (organised by the National Association of Spanish Accordionists on behalf of the World Accordion Confederation) in Barcelona, Spain, on June 15 last. He was later specially featured in the Festival Concert held there.



JAMES REAVEY

The other British success was Martin Lukins who came fifth. First place was gained by Egidio Benadusi (Italy) with Rodger Maniet (Belgium) third, Amleto Zonca (Italy) fourth (he is also first accordionist in the Frontalini Orchestra).

Fifteen-year-old winner, Egidio Benadusi, also Solo Accordion Champion of Italy, will be well remembered by accordion fans who attended this year's BAA Accordion Festival, when Roy Herbert wrote in the NME (see report, May 30 issue) that "... Benadusi's extremely high standard of playing and technique made him star of the day."

## Curzon St. Serenade!

**GENTLEMEN** taking the air late o' nights along Curzon Street (not to mention an interesting assortment of late-night ladies) have been assimilating a pleasant dosage of serenade music on accordion, wafting down from the roof-top restaurant now part of the swank La Rue Club.

Twentieth-century accordion troubadour Don Barrigo has been keeping up sweet music to match soft lights, with a fiery fifteen minutes of Hungarian gypsy fiddle to spark the session, when "21 Club" violinist Seisal arrives to put his own hall-mark on the proceedings.

Perched high above street level accordionist Barrigo thus offers melodic strains not only to the cosmopolitan LaRue clientèle, but also to Curzon Street passers-by!

## "Box Biographies" IVOR RAYMONDE

**BORN** London, October 27, 1926. First became interested in music at the age of six when he started to teach himself the piano. At the age of seven he commenced piano tuition. Won school scholarship for Trinity College of Music, London, where he studied piano, harmony, etc., until the age of fifteen.



About this time his interest in music started to slack off and he left Trinity College. Some months after this Ivor was coaxed into a local semi-professional band, playing piano. Then joined accordionist Paul Heimann and played gigs in and around town. At 18 was called up for National Service as a coal-miner. After nine months' service he was released from service as unfit.

Together Ivor and Paul Heimann joined with Johnny Denis which was the start of the now well-known "Ranchers." After a period of eighteen months Paul left Johnny and Ivor bought his first accordion to take Paul's place in the outfit, also doing special arrangements for the group, and for their many BBC broadcasts.

Was with Johnny Denis for four years, then had a spell with Al Tabor at Murray's, playing piano and accordion, and with Frank Abbott as accordionist on the "Queen

Mary." Frank took the band to the Norfolk Hotel where they were resident for almost two years, later forming a big band for a resident job in Southsea.

Ivor stayed at the Norfolk and formed his own sextet, which he now leads on accordion and vocals

**Hobby:** Arranging.  
**Favourite accordionists:** Micky Binelli and Joe Mooney.  
**Favourite record:** "September Song," by Joe Mooney.  
**Favourite like:** Lockshen soup.

**Dislike:** Big-time attitudes.  
**Hopes for the future:** To own fourteen different new suits.

## LUKINS' LUCKY WEEK

**THIS** week is certainly a lucky one for accordionist Martin Lukins (thrice winner of the BAA British solo trophy).

Last Monday evening (14th) Martin appeared on the television programme "Shop Window." He played, with his usual brilliant technique, "Tea For Two" and his own composition "Phoebe" a bright, fast number. He is not only a wonderful player but has a welcome presentation with a friendly smile and poise—a lesson to be learnt by many accordionists who compete in various contests.

For Saturday's "Music Hall" Home programme Martin has chosen "Bel Viso" by Frosini, and his own arrangement of "Limehouse Blues." Accordion fans who have not heard Martin should catch "Music Hall" tomorrow.



MARTIN LUKINS

## The Albert Delroy Trio

**THE** Albert Delroy Trio is welcomed back on the air on Wednesday, July 23, at 6.30 (Home) and Friday, August 1, at noon on the Light programme, playing their usual tip-top Continental music. The trio consists of Albert Delroy (guitar), Len Cushion (bass) with vocalist Julie Dawn. Albert has a solo broadcast tomorrow (Saturday) July 19 from Radio Diffusion, Paris. One of the busiest accordionists in town, Albert still broadcasts with Michaeloff, Troise, and Roberto Inglez.

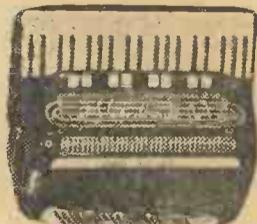
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**WOOD GREEN Sunday CRANE RIVER JAZZBAND.** Tuesday, WOOD GREEN STOMPERS.

## CLUBS—MODERN

**ACADEMIC MONDAY!** Jimmy Skidmore, Tubby Hayes, Johnny Marshall, Garry Chevins, Johnny Evans, Richard de Vere, Basil Kirchin, Pete Harris, John Wood, Ken Sykora, Ray Dempsey, Freddie Harper, Harry South, Ronnie Fallon, Eddie Tripp, John Purkiss, "Prince Wales" (minute Ravenscourt Park Tube).

**ACTON BOP CLUB** presents the DANKWORTH FUGITIVES! Rendell, LeSage, etc. "White Hart", Thursday.

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**SLOUGH PALAIS** de Danse Tuesday, July 22nd, The Club 59 Group featuring Tommy Whittle on tenor, 7.45—11.15. Admission 2s. 9d. Jive or listen in comfort.

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**SAT:** Battle of the Tenors! Don Rendell, Tommy Whittle and Tony Kinsey Trio, plus Tommy Pollard Trio.

**SUN:** 7—10.30. Five Fugitives from Dankworth Seven with CLEO LAINE.

**WED:** By Demand! The return of the Five Fugitives!!

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NEWS AND CHATTER OF THE MUSIC BUSINESS

HALLO, there! Here's the news from the Alley this week, and first a welcome to Eddie Kassner. He's over here on a business trip, and he's still the same old Eddie.

I was at the private showing of the new British Technicolor comedy, "Penny Princess"—and comedy it is! It's really great and a credit to our film studios, who in the past have always managed to achieve great eminence with their dramas, but not so with their attempts at slapstick.

There's the one song, published by Sun Music, and which I told you about a couple of weeks ago. It was written by Val Guest, is called, "It's a Fine, Fine Night," and I'd say it has a great chance of success.

It's very similar to the song "It's a Grand Night for Singing" (remember it?), and if that caught on, I don't see why this shouldn't.

**Bouquet to BBC:** Thank you for at last realising the listening potential of top-ranking dance music instrumentalists, and allowing us to hear such fine performers as Ken Mackintosh in "Guest Night" and Freddy Randall, etc., in a weekly instrumental spot in "Calling All Forces." Keep up the good work, BBC! It's a pleasure to compliment you.

Incidentally, heartiest congratulations to Ken Mackintosh for his superb rendering of "Harlem Nocturne." It was great!

News from the Rabin orchestra is that singer Marjorie Daw rejoins the outfit after a successful cabaret season at home in Johannesburg. Oscar himself returned fit and bronzed after his Mediterranean cruise, and leader David Ede is back after his honeymoon.

THE BIG SECRET OF THE YEAR!

I hasten to reassure the A and R men concerned, that although I know their secret, I will definitely not divulge their names in connection with their signing to take over Phillips and American Columbia at the end of the year. You have my word, gentlemen!

Listen out for a new trio that will be commencing a series at the end of August. It will consist of Allegro pianist Ann Denys, bassist Joe Nussbaum, and guitarist Ike Isaacs.

Tolchard ("If", "Unless", "Faith", "Life's Desire",

"Lady of Spain") Evans is leaving for a business trip to the States on August 19, aboard the "Caronia." I wonder what he has up his sleeve this time?

Humphrey Lyttelton will be doing his second commercial broadcast on Saturday afternoon, July 26, from 3 p.m. to 3.25 p.m.

I wrote the other week that Phil Tate was not one of our most talked-of outfits. If he continues to turn in such fine broadcasts as he has done on his past couple of sessions, he will be!

Donald Phillips has just returned from touring Malaya with Donald Peers and has brought back a new composition to add to his already famous works such as "Concerto in Jazz," "Skyscraper Fantasy," etc. This opus he has dedicated to the Malayan forces and is titled "Jungle Patrol." As usual, it is published by Lawrence Wright.

Pleased to see that Frank Chacksfield has his own band spot in the new "Up the Pole" series.

I wonder whether Australian pianist, Ray Hartley, and Sam Browne, the writers of "Let's Do It Again" have in fact done it again, with their new composition, "Start Singing a Song." Publishers Eddie Cox & Co., are hoping so, and after hearing Vera Lynn and her version, there's quite a possibility.

There's a film now on general release, called "Wide Boy," which carries the haunting Blues theme music written by Eric Spear which I told you about some weeks ago. In the film this theme is played by

Max Goldberg on trumpet, Andy McDevitt, clarinet, and Max Abrams, drums.

Joe Saye Trio have a "Music Hall" broadcast on August 9. It's about time we heard this great trio on some dance music sessions.

Curious twist for conductor George Melachrino. He is now no longer employed by HMV, but is an RCA-Victor artist, and is on the American company's payroll, although his records will still, of course, be put out in this country by HMV.

I hear a whisper that a lyric for the fabulous "Blue Tango" is on its way over from the States

Max Ophuls, the man who directed the great French film,

They're performing it again tomorrow morning in their Home Service series, so why not give a listen? It'll be worth while.

Incidentally, when the Northern Variety Orchestra go on holiday on August 17, guess who is the orchestra chosen to deputise for them on "Variety Fanfare"? It's none other than TED HEATH.

I rather think that Northern pianist Ken Frith is to be congratulated. He did his third



"The Alley Cat," on this page, praises Phil Tate and his Band, at the Hammersmith Palais, so here is a specially-taken NME picture of the band.

"La Ronde," is now in Salzburg, making a picture for a British company that will feature the music of Mozart. Mr. Ophuls will be coming to this country during next month, and will be staying with his old friend, music publisher Harry Ralton.

I hear that Sam Browne and his singing associate young Ann Gray stepped in for Tessie O'Shea at Shepherds Bush Empire last Saturday evening, when Tessie was taken ill suddenly. The couple went down so terrifically, that in consequence many offers of Stoll dates have been offered. You'll be hearing this delightful pair in "Music Hall" next month, August 23, so then you can judge for yourself.

A new show was recorded up in Manchester last week. You'll be hearing it on August 19, and it stars Al Read. Other stars in the show were Jimmy Edwards and Louise Traill.

There's quite an interesting divorce case coming up shortly. It'll involve several most famous names, and won't the tongues be wagging!

Best of luck to ex-pluggier Maurice Clark who has now joined Michael Barclay at Melodisc Records as his exploitation manager.

Alyn Ainsworth and his Northern Variety Orchestra did a fine job on the first performance of Robert Farnon's new composition "Alcan Highway".

In case you're wondering where Bob got this title from, it may interest you to know that the Alcan Highway, was a train route built specially in Canada, which stretched to Alaska, so that the evacuation of Canada could be completed in case of invasion by the Japs.

multi-recorded broadcast in "Fanfare" this week and very expertly, too. Seems he records one part with a rhythm section before transmission.

He then records a second part, and the final disc is then played to him through headphones on the actual broadcast, where he then plays the top line over the lot. All this in front of a large audience. Sooner him than me!

Curious thing is that it sounds great, so again I say, well done, Ken Frith.

I hear that singer David Hughes is due to go into the TV Hit Parade from the 28th of this month.

News of George

THE many fans of George Shearing will be pleased to know that his Quintet, currently at Birdland in New York, is playing to capacity business.

Line-up, after some recent changes, now reads Dick Garcia on guitar; Marquis Foster, drums; Al McKibbin, bass; Jo Roland, vibes; with George leading from piano, of course.

Foster is deputising for Denzil Best, who recently had a leg broken in a car accident. Unfortunately for Denzil, the leg was set but did not heal properly, so he has had to have it broken again and re-set.

Something that will surprise readers, I think, is that in December George will be playing a concert with the Rochester Symphony Orchestra at the Eastman School of Music, in which he will be playing Rachmaninoff's Symphony No. 2—if the Braille manuscript comes through in time for George to memorise the work.

The Shearing group will soon be starting another tour with Billy Eckstine, and expect to cover something like 75,000 miles in seventy days.—S.R.

MUSIC CHARTS

As a service to our readers we have arranged with "The Billboard," the U.S. show trade paper, to reproduce its Music Popularity Charts.

The Charts appearing below are the latest to reach us by air.

RECORDS MOST PLAYED BY DISC-JOCKEYS

- Last This Week
- 1 Here in My Heart—A. Martino
  - 2 Kiss of Fire—G. Gibbs
  - 3 Lower—P. Lee
  - 4 Delicado—P. Faith
  - 5 I'm Yours—E. Fisher
  - 6 Half As Much—R. Clooney
  - 7 Auf Wiedersehn—V. Lynn
  - 8 Walkin' My Baby—Nat Cole
  - 9 Walkin' My Baby—J. Ray
  - 10 Blue Tango—L. Anderson
  - 11 I'm Yours—D. Cornell
  - 12 Maybe—P. Como—E. Fisher
  - 13 Auf Wiedersehn—E. Howard
  - 14 Botch-a-Me—R. Clooney
  - 15 Kiss of Fire—T. Martin
  - 16 Here in My Heart—V. Damone
  - 17 Guy is a Guy—D. Day
  - 18 In Good Old Summer Time—L. Paul—M. Ford
  - 19 Take My Heart—A. Martino
  - 20 As Time Goes By—R. Anthony
  - 21 Something Along the Way—Nat Cole
  - 22 Vanessa—H. Winterhalter
  - 23 I'm Confessin'—L. Paul—M. Ford
  - 24 Watermelon Weather—P. Como—E. Fisher
  - 25 Kiss of Fire—B. Eckstine

BEST SELLING POP SINGLES

- Last This Week
- 1 Auf Wiedersehn—V. Lynn
  - 2 Delicado—P. Faith
  - 3 Here in My Heart—A. Martino
  - 4 Kiss of Fire—G. Gibbs
  - 5 I'm Yours—E. Fisher
  - 6 Blue Tango—L. Anderson
  - 7 Walkin' My Baby—J. Ray
  - 8 Half As Much—R. Clooney
  - 9 Maybe—P. Como
  - 10 Lover—P. Lee
  - 11 Botch-a-Me—R. Clooney
  - 12 Kiss of Fire—T. Martin
  - 13 I'm Yours—D. Cornell
  - 14 I'll Walk Alone—J. Froman
  - 15 I'll Walk Alone—D. Cornell
  - 16 Somewhere Along the Way—Nat Cole
  - 17 Take My Heart—A. Martino
  - 18 Be Anything—E. Howard
  - 19 Carioca—L. Paul
  - 20 Smoke Rings—L. Paul—M. Ford
  - 21 Vanessa—H. Winterhalter
  - 22 Guy is a Guy—D. Day
  - 23 High Noon—F. Laine
  - 24 Forgive Me—E. Fisher

BEST SELLING SHEET MUSIC

- Last This Week
- 1 Kiss of Fire
  - 2 Blue Tango
  - 3 I'm Yours
  - 4 Delicado
  - 5 Here in my Heart
  - 6 Be Anything
  - 7 I'll Walk Alone
  - 8 Auf Wiedersehn Sweetheart
  - 9 Walkin' My Baby Back Home
  - 10 Half As Much
  - 11 Guy is a Guy
  - 12 Blacksmith Blues
  - 13 With A Song in My Heart
  - 14 Somewhere Alone the Way
  - 15 Pittsburgh, Pennsylvania

TOP TUNES IN BRITAIN

- Last This Week
- 1 Auf Wiedersehn Sweetheart (PM)
  - 2 Kiss of Fire (Duchess)
  - 3 Never (FDH)
  - 4 Blue Tango (Mills 2/6)
  - 5 Blacksmith Blues (Chappell)
  - 6 Homing Waltz (Reine)
  - 7 Pawnshop on a Corner (Cine)
  - 8 Ay-round the Corner (Dash)
  - 9 Tell Me Why (Morris)
  - 10 Be Anything (Cine)
  - 11 We Won't Live in a Castle (C&C)
  - 12 I'm Yours (Mellin)
  - 13 Wheel of Fortune (Victoria)
  - 14 From the Time You Say Good-bye (The Parting Song) (Pickwick)
  - 15 Cry (FDH)
  - 16 High Noon (Robbins)
  - 17 Gandy Dancers' Ball (Disney)
  - 18 At Last, At Last (Pickwick)
  - 19 Anytime (Victoria)
  - 20 Unforgettable (Bourne)
  - 21 Be My Life's Companion (Morris)
  - 22 Trust in Me (Wright)
  - 23 A Guy is a Guy (Leeds)
  - 24 Star of Hope (Ascherberg)

From the United Artists Film "HIGH NOON"  
THE SENSATIONAL  
**HIGH NOON**  
(DO NOT FORSAKE ME MY DARLING)  
Recorded by  
TEX RITTER (CAPITOL) LITA ROZA (DECCA) BILL HAYES (M.G.M.)  
WILF THOMAS (PARLOPHONE) FRANKIE LAINE (COLUMBIA)

LADY LOVE

WHAT GOOD IS A GAL WITHOUT A GUY  
Orchestrations: F.O. 4/- each

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